

Xia, which was repeated two more times. In May 1899 she was delivered as a boy in a hospital in St. Gallen. Frieda Keller placed the child in an orphanage, from where, however, he had to be taken away when he reached the age of five. Trout gives a vivid picture of Frida's state of mind in the days leading up to the tragedy: "And so,

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from Easter Monday 1904, i.e., from the moment when the child was to leave the orphanage, only a thought slowly but ominously begins to take possession of her disorganized and fearful brain, a thought that seems to her the only light in her desperate situation, the thought of having to get rid of the child. A few days before her visit to the orphanage, "she was seen running around the apartment looking for some kind of cord. Her appearance spoke of a depressed internal state. Finally, she made up her mind. Her sisters were informed that her child would be sent to her aunt from Munich, who was waiting for her in Zurich. Grabbing the child by the hand, she went with him to the Hagenbach Forest. Here, in a secluded place, she pondered for a long time, not venturing into her terrible deed. But, according to her, some unknown force pushed her. Having dug up the grave with her hands, she strangled the child with a string and, convinced of his death, buried the corpse and went home in desperation by a detour. On June 1st, she informed the orphanage of the safe arrival of the child in Munich; On the 14th she was arrested. Frida did not stop explaining her act by the inability to support the child, as well as the need to keep a secret, which contained the shame of her forced motherhood, which led to an illegitimate birth. According to the testimony of those who knew her, she was distinguished by meekness, kindness, love for work, modesty, and loved children. The premeditated intention was recognized by herself, and she did not express

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no worries in the interest of mitigating his crime. Such cases, according to local laws (Article 155), deserve the death sentence, which was handed down to her. Frieda Keller lost consciousness at the same time. The Supreme Council of the Canton of Saint Gall, by a majority of all against one, instead of the death penalty, sentenced her to life imprisonment in hard labor.

In an addition made in 1908, Forel told about Frida's stay in prison: "At first she was kept for 6 months in solitary confinement. After that, she was transferred as a washerwoman to the laundry at the prison and was distinguished by good behavior. In the intellectual circles of the city of St. Gallen, sympathy for her is beginning to grow..." This allowed the author of *The Sexual Question* to express the hope that "poor Frieda Keller" would soon be released.

In the same addendum, Forel summarized the story of a 19-year-old female worker from Silesia, Konieczko, who, under similar circumstances, gave birth on February 25, 1908, "whereby she strangled the infant by stuffing a crumpled handkerchief into its mouth and nose." The court took into account extenuating circumstances and sentenced Konieczko to two years in prison, which gave Forel cause for an indignant exclamation: "How merciful! This height of mercy sounds like an evil irony, because, as the Swiss scientist rightly believed, "more often than not, the real killer is not the mother who actually killed the child, but the low father who left the pregnant woman or did not want to recognize the child."

Bulgakov contaminated the heroines of both stories in the image of Frida. Frida Roman Possessing OS

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the main features of the biography of Frida Keller, kills her child in infancy and with the help of a handkerchief, like Konieczko. Thus, this event is transferred to May 1899 - the time when Frieda Keller was born

la child. Then the statement of Koroviev-Fagot at the Great Ball with Satan that for thirty years now the maid has been putting a handkerchief on Frieda's table, with which she strangled the baby, turns out to be absolutely accurate, since the events of *The Master and Margarita* in its Moscow part unfold as once in May 1929. In the episode with Frida, it was the innocent baby, his suffering as the last measure of good and evil, that was important to the author of the novel. At the same time, the writer, like Forel, in spite of all the horror of the crime, called (through the mouth of Margarita) the main culprit of the rapist - the father of the child. Bulgakov also took into account the data given by the Swiss scientist about mental deviations that Frida Keller had. In particular, Forel noted that she suffered from headaches due to inflammation of the brain suffered in childhood. The handkerchief that Frida sees every evening on her table is not only a symbol of the pangs of conscience tormenting her ("and the boys are bloody in the eyes," to use the words from Pushkin's *"Boris Godunov"*), but also a sign that she has a painful, obsessive idea.

By the way, such a hidden dating of the time of the novel was undoubtedly part of Bulgakov's plan. The writer specifically oriented his novel to erudite readers who, being familiar with Forel's book, could easily calculate exactly when the action takes place in the Moscow scenes of *The Master and Margarita*.

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The writer's attention was undoubtedly attracted by the fact that Frida Keller committed her crime on the Easter week of 1904, and even in May (here we are talking about the Easter of Western Christians, which does not coincide with the Orthodox), which also corresponded to the Easter timing of the action of the *"Master and Margaret."* He did not leave without attention a word about the fact that some unknown and irresistible force pushed the seamstress from St. Gallen to commit a crime. For Forel, this force is Frida's mental illness, for which the child subconsciously became a symbol of her misfortune and shame. The author of *The Sexual Question* wrote: "Despite her love for children, Frida did not love her child ... she never caressed him, spoiled him, did not kiss him, and, being in other cases a kind and sympathetic woman, she was very indifferent to To

own child." According to Bulgakov, Frida's tempter means the devil, who later called her to his ball.

From the work of Forel, probably, the pictorial solution of Woland's ball was drawn to a large extent. The Swiss professor mentioned the "ball of the naked or half-naked" held annually in Paris by "artists and their models in the company of their closest friends" and culminating in a "sexual orgy." Therefore, at Satan's ball, all the women, like the models at the Parisian ball, are naked. In addition, Paris is the city where Margarita of Valois and Margarita of Navarre lived, with whom Woland's ball queen Margarita is associated.

The author of the preface to one of the Russian editions of The Sexual Question, Dr. V. A. Posse (his memoirs of Leo Tolstoy served as one of the impetuses for Bulgakov

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The Secrets of The Master and Margarita by Pontius Pilate) characterized the author of the book as follows: "Trout is not Goethe's Wagner, although not Goethe's Faust; there is one soul in him, alien to metaphysics and hostile to mysticism, a soul in which love for truth does not merge with love for people. These words turn out to be fully applicable to Bulgakov as well.

To Frida, Margarita shows mercy, to which Forel also called for Frida Keller. And again, Bulgakov punishes the guest of the ball much more severely than it was in life. He executed his Frida, like Goethe his Margarita, in order to give her the opportunity to be among Woland's guests (only the living dead participate in the ball).

The very resurrection of the dead for Woland's ball makes us recall the poem by A. Bely "And again, and again, and again" (1918). Bulgakov's "suddenly something banged downstairs in a huge fireplace, and a gallows jumped out of it with half-crushed ashes hanging on it. This dust fell off the rope, hit the floor, and out of it jumped out a black-haired handsome man in a tailcoat and patent leather shoes. A half-rotted small coffin ran out of the fireplace, its lid flew off, and other ashes fell out of it. A handsome gallant but jumped up to him and offered his hand in a ball, the second dust folded into a naked fidgety woman in black shoes and with black feathers on her head, and then both, the man and the woman, hurried up the stairs. At White:

"From the split old coffins It flies through
with a stream == Dead, Dead, Dead -
Resurrecting, joyful swarm

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In Bulgakov's novel, in the midst of a ballroom congress, a continuous stream of coffins comes out of the fireplace, from which resurrected and merry corpses emerge.

In the first two editions of The Master and Margaret, created in 1929-1956, instead of the Great Ball with Satan, a sabbath took place in the Bad Apartment. In the preparatory materials for The Master and Margarita, extracts from M. A. Orlov's book The History of Man's Relations with the Devil (1904) have been preserved with page indications: "Antesser. Sabbath games (p. 36). Sawdust and a bell (37)." Here, Bulgakov's attention was drawn to the description of the Swedish Sabbath based on the materials of the trial of witches in 1670: "According to the Swedish custom, sorcerers and witches went to the Sabbath not on brooms and sticks and not with the help of magic ointments, but simply went out to one crossroads, to break up, as they say in our Russian legends. Near this crossroads there was a deep and gloomy cave. The witches stood in front of this cave and exclaimed three times: "Antesser, come and take us to Blokula." This Blokula was a mountain that perfectly corresponds to the German Brocken or Bald Mountain of our legends. Antes ser is the name of the demon who was in charge of the coven games. This demon appeared to the call of his worshipers dressed in a gray caftan, red trousers with bows, blue stockings and a pointed hat. He had a big red beard. He picked up all his guests and instantly carried them through the air to Blokula, in which he was assisted by a crowd of devils that appeared after him. All these devils took the form of goats; guests and rushed to the Sabbath, sitting on them. Many witches took children with them to the sabbath. This chalk

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Which public was delivered to the Sabbath in a special way, namely: spears were stuck into the goats of the witches. The children also sat astride these spears. On arrival at Blokula, business proceeded as usual, i.e., the coven managed as it did everywhere else. In the Swedish coven, however, several features are noted, which, however, are sometimes, although occasionally, mentioned in the legends of other peoples. During the Sabbath, the Swedish witches made injections on their fingers and, with the blood flowing out, signed an agreement with the devil, who after that performed baptism over them, of course, already in his name, and gave them copper shavings, which are obtained by turning bells. Witches threw these shavings into the water, while uttering such spells on their own souls:

“Just as these sawdust will never return to the bell from which they were torn off, so may my soul never see the Kingdom of Heaven.”

It is also remarkable that, according to Swedish folk belief, food is the main bait at the Sabbaths. One would think that the Swedes are great gluttons, but it seems that this was not noticed for us, and only in terms of drinking they, as far as we know, subtly understand the matter. At Swedish sabbaths, a table feast is the main number in the entertainment program. Folk tales even give a complete menu of the Sabbath table: cabbage soup with lard, oatmeal, cow butter, milk and cheese. The menu is characteristic in its way. It is true that the people did not have a very satisfying life, if they dreamed of such feasts as something achievable only through the sale of the soul to the devil (the main thing on the Sabbat menu was the predominance

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giving "quick" dishes that should not be consumed during Christian fasting. - B.S.)! After the table feast, the witches began to fight among themselves for entertainment. The host of the ball, the devil Antesser, if he was in a good mood, took part in these innocent amusements and whipped the witches with rods with his own hands and at the same time laughed at the top of his lungs. Sometimes, being in a special

in a benevolent mood, he delighted his guests by playing the harp. From the marriage of a demon with witches, according to Swedish belief, toads and snakes were born in the world. Another curious detail of the Swedish legends is noted. Sometimes the devil present at the Sabbaths turned out to be sick. What exactly and in what way the disease was expressed, history is silent about this; but on the other hand, it is explained that the guests of the coven diligently looked after the sick host and treated him - they put jars for him. The Swedish devil gave his faithful followers faithful slaves in the form of various animals - one a crow, one a cat. These beasts could be sent anywhere and on any assignment, and they carried out everything carefully."

Bulgakov used many details of the Swedish coven when describing Woland's ball and the coven that preceded it on the river bank, which Margarita visited. To fly to the ballroom, she uses the traditional "vehicles" mentioned by Orlov - a magic cream and a broom. On the other hand, Natasha takes the transport favored specifically by the Swedish witches, the "lower tenant" Nikolai Ivanovich, who has turned into a demon-boar. Bulgakov also plays on the sickness of the devil, which is characteristic of Swedish tales. In the final text of *The Master and Margaret*

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you" before the start of the ball "Woland spread out wide on the bed, was dressed in one night long shirt; dirty and patched on the left shoulder. He tucked one bare leg under him, stretched the other on a stool. Gella rubbed the knee of this dark leg with some kind of fuming ointment. Further, the devil informs Margarita that, according to those close to him, he has rheumatism, "but I strongly suspect that this pain in the knee was left on me by a charming witch, whom I became intimately acquainted with in 1571 in the Broken mountains, at the Devil's Pulpit">. Here Bulgakov replaced the Swedish Blokula with Goethe's Brocken, who appears in German legends and Faust. Probably, Bulgakov considered the name Antesser he wrote out as a possible name for the devil in his novel, since it was almost unknown to the Russian public, but then settled on Woland as a name directly associated with Goethe's poem.

Surely the author of *The Master and Margarita* drew attention to the fact that in Orlov's description, the Swedish sabbath was once called a ball, and perhaps even then, in 1929. he had the idea of the Great Ball of Satan. Woland, in full accordance with the Swedish tradition, has animal servants - the cat Behemoth and the rook, who perform various tasks. In particular, the driver-rook delivers Margarita to Woland. Bulgakov's Satan also has a servant-witch Gella, who is "quick, understanding, and there is no such service that she would not be able to provide." Bulgakov took into account the Swedish belief cited by Orlov that abundant food is one of the attractive properties of Sabbath. Only traditional and not shiny

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Bulgakov replaced the cuisine of northern European peasants with fried meat, oysters, caviar and pineapples, as at a reception at the American embassy, where he happened to visit. After Woland's ball, coven games also take place - "innocent fun", when Hella and Behemoth fight among themselves pretendingly, "for entertainment". Woland, unlike the Antesser of the Swedish legends, does not wear a red beard, but Malyuta Skuratov is likened to the Swedish devil at a ball with Satan: Margarita sees his face, "fringed with a truly fiery beard." It is probable that Bulgakov chose the Swedish sabbat as much less known to Russian readers, since it is described in detail only in M. A. Orlov's book.

It should be noted that in the text of 1933, in full accordance with the Swedish belief, children were also present at the Sabbath, and the Sabbath games were depicted in much more detail and sexier: sitting on horseback, the witch with earrings dangling in her ears was basking and amused herself by tilting the seven-candles and dripping stearin on the boy's stomach. He screamed and pinched the witch, both laughed like mad... Clusters of grapes appeared before Margarita on the table, and she burst out laughing - a golden phallus served as the foot of the vase. Laughing, Margarita touched him, and he came to life in her hand (as on the living devilish cards in the story "The Venedikts" by A.V. Chayanov, which was in Bulgakov's library. - B.S.). Gulf-

Laughing and spitting, Margarita jerked her hand away. They sat down on both sides. One furry man with burning eyes clung to his left ear and

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whispered seductive obscenities, the other, the tailcoat, leaned against his right side and began gently hugging his waist. The girl squatted down in front of Margarita, began to kiss

her knees.

— Ah, fun! Ah, fun! cried Margaret. And you will forget everything. Shut up, fool! - she said to the one who whispered, and clamped his hot mouth, but at the same time she herself turned her ear.

Later, yielding to internal censorship, Bulgakov made the ball scene much more chaste (such a frank description then, in the 1930s, no longer had the opportunity to get into print). In the final text of the novel, the boy playing with the witch was replaced by the cat Behemoth playing with Hella, and in the scene of the last flight, he was transformed into a thin youthful pageboy.

Orlov's message that, according to Swedish legends, children from the marriage of the devil with witches are born into the world as toads and snakes, is manifested in the presence at the Sabbath on the banks of the river (obviously, the Dnieper near Bald Mountain near Kiev) fat-faced frogs playing on pipes.

For the scene of the sabbath, and then - the Great Ball at Satan's, Bulgakov made extracts from the article "SHAa bash witches" of the Encyclopedic Dictionary of Brockhaus and Efron. There, in particular, they talked about a more traditional version of this event than in the story of M. A. Orlov about Antesser. In an article written by the famous ethnographer L. Ya. Shternberg, it was noted that "before flying, witches smear themselves with magic ointments", and for the flight itself they use "brooms, pokers, tongs, shovels, rakes and just sticks". Author

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The Witches' Sabbath indicated that the witches and devils, who, in folk beliefs, are participants in this devilish gathering, originated from pagan gods and goddesses, including the ancient Germanic Freya, traditionally depicted riding a boar. Bulgakov parodically likened to Freya Natasha, Margaret's maid, riding to the ball on horseback, the "lower tenant" turned into a boar, the responsible worker Nikolai Ivanovich. The picture of the sabbath, which preceded Woland's ball in the final text, largely corresponded to the German belief cited by L. Ya. Sternberg: ancient Germanic mythology of Scandinavia, the god of war, the owner of Valhalla, the chamber of the dead, where the warriors who fell in battles find shelter, continuing their heroic deeds here; among the ancient Germans of continental Europe, Odin corresponded to the god Wotan, or Wodan, from whom, perhaps, descended and Woland of medieval legends. - B.S.), who have flocked to the Sabbath, each with his beloved devil, satan himself in the form of a goat, with a black human face, sits on a large stone table in the light of flaming torches ... a shameful dance of witches with devils, from which the next day there are traces of the feet of a cow and a goat. In the 1955 text, a goat-legged man played a big role at the sabbath in the Bad Apartment (in the final text, he appears only in the scene of the sabbath on the river bank), and Margarita sees "couples jumping in a furious polka." Note that in the early version, Margarita falls on the Sabbath

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through the fireplace. In the final text, all the guests enter the ball through the fireplace (except Margarita), and the mouth of the fireplace corresponds to that gloomy and deep cave of Swedish beliefs, from where its participants go to the Sabbath. Hence the comparison with the cave of Woland's dark eye, with which he looks at Margarita.

As can be judged from the surviving manuscripts, in the text of 1933 the Sabbath in the Bad Apartment lasted until half past twelve, and then followed by a small ball at Satan's, and the part of the manuscript where this ball is probably described is in full accordance with the story of E.S. Bulgakova was destroyed.

It should be noted that at Woland's ball there are also musical geniuses who are not directly connected in their work with infernal motifs. Margarita meets here the "king of waltzes" the Austrian composer Johann Strauss, the Belgian violinist and composer Henri Viet, and the best musicians of the world play in the orchestra. Thus, Bulgakov illustrates the idea that all talent is in something of the devil, and the "king of waltzes" Strauss is incredibly happy when he is greeted by Margarita, the queen of Satan's ball.

Having abundantly decorated the ballrooms with roses, Bulgakov took into account the complex and multifaceted symbolism associated with this flower. The writer, no doubt, was familiar with the article in his library of the Encyclopedic Dictionary of Brock Gauze and Efron about roses in ethnography, literature and art. It was noted there that in the cultural tradition of the Western European peoples of antiquity and the Middle Ages, roses were the personification of both mourning and love and purity. Roses were from

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long ago included in the symbols of the Catholic Church. Even with the prominent theologian Ambrose of Milan, the rose reminded of the blood of the Savior. For other spiritual and secular writers of Western Europe, the rose is a paradise flower, a symbol of purity and holiness, a symbol of Christ himself or the Blessed Virgin Mary. At the same time, roses remained alien to the Russian and East Slavic cultural traditions and were practically not reflected in folk rituals and poetry. Here they acquired some significance not earlier than the 20th century. In the late 20th and early 20th centuries, roses were an important motif in the prose and poetry of the Russian Symbolists known to Bulgakov. An article in the Encyclopedic Dictionary of Brockhaus and Efron also mentioned the rosaries of Ancient Rome - a commemoration for the deceased, when graves were decorated with roses. It also spoke about the customs of the Romans to decorate temples, statues, wreaths with roses in religious

processions and at weddings. It was also told about the festivals of roses in Rome, held in May, during the flowering period. In view of all this, the roses at Woland's ball can be regarded both as a symbol of Margarita's love for the Master and as a harbinger of their imminent death. The roses here are both an allegory of Christ, a memory of the spilled blood, and an indication of the upcoming murder of Baron Meigel at the end of the ball (according to ancient myths, roses arose from the drops of blood of Venus or Adonis). The abundance of roses, flowers that are alien to the Russian tradition proper, emphasizes the foreign origin of Woland and his retinue and gives the ball an element of parody of the Catholic Mass. In the preparatory materials for the latest edition of the novel, relating to 1937-1938, the following entry was preserved: "Walls of roses milky white, yellow, dark red, like

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nasal blood, lilac-pink and dark pink, purple and light pink. Most likely, the impressions of the reception at the American embassy were reflected here.

Another source of the Woland ball is the description of the ball in the Mikhailovsky Palace, given in the book of the Marquis Astolphe de Custine "Russia in 1839" (1843) (this work was also used by Bulgakov when creating the film script "Dead Souls" in 1934): < ... The light of individual groups of colored lamps was picturesquely reflected on the columns of the palace and on the trees of the garden, in the depths of which several military orchestras played symphonic music. Clusters of trees, illuminated from above by covered light, made a charming impression, and nothing could be more fantastic than brightly lit greenery against the backdrop of a quiet, beautiful night.

The large gallery, intended for dancing, was decorated with exceptional luxury. One and a half thousand tubs and pots with the rarest flowers formed a fragrant bosquet. At the end of the hall, in the dense shade of exotic plants, one could see a pool, from which a stream of a fountain constantly burst out. Splashes of water, illuminated by bright lights, sparkled like diamond dust particles and refreshed the air...

It is difficult to imagine the magnificence of this picture. Completely lost the idea

where are you. All borders disappeared, everything was full of light, gold, flowers, reflections and a bewitching, magical illusion.

Margarita sees a similar picture at Woland's ball, feeling herself in a tropical forest, among hundreds of flowers and multi-colored fountains, and listening

the music of the best orchestras in the world.
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When creating Woland's ball, Bulgakov also took into account the traditions of Russian symbolism, in particular A. Bely's "Northern" first symphony. In "The Master and Margarita" the ball is called "the full moon spring ball, or the ball of a hundred kings", while in Bely, in connection with the ascension of the princess to heaven, a feast of the deceased northern kings is arranged. Many of the details of the sumptuous pool at Woland's ball are borrowed from A. Bely's third symphony, "The Return", which describes the marble pool of Moscow baths, decorated with cast-iron images of marine life.

Woland's ball, in addition to the symphonies of A. Bely, has as its source the work of another author close to the Symbolists. This is a play by Leonid Andreev "The Life of a Man" (1907), successfully staged at the Moscow Art Theater. Here on the stage there is always a silent (he makes speeches only in the prologue and epilogue) Someone in gray, called He - the personification of Fate, Fate OR "prince of darkness". In Bulgakov, Woland is like him. The main characters of The Life of a Man, the Man and the Wife, are very reminiscent of the Master and Margarita. A person is a creative person whose life passes before the audience from birth to death, knowing both poverty and wealth, but always loved by his Wife. The idea of Woland's ball could have been born from the following dialogue:

"Human. ... Imagine that this is a magnificent, luxurious, amazing, supernatural, beautiful palace.

Wife. I imagined.

Human. Imagine that you are the queen of the ball.

Wife. Ready.

Human. And marquises, counts approach you,

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peers. But you refuse them and choose this one as his - tights.
Prince. What are you?

Wife. I don't like princes.

Human. That's how! Who do you love?

Wife. I love talented artists.

Human. Ready. He approached. My God, but are you flirting
with emptiness? Woman!

Wife. I imagined.

Human. OK. Imagine an amazing orchestra. Here is the
Turkish drum: boom-boom-boom! ..

Wife. My dear! It is only in the circus that they gather the
audience with a drum, but in the palace ...

Human. Ah, damn it! Stop imagining. Imagine again Here are
the melodious violins. Here the flute softly sings. Here's a fat
double bass buzzing like a beetle...

Wife. I am the queen of the ball."

And the whole picture of the play is devoted to the ball, which
takes place "in the best hall of the vast house" of a suddenly rich
Man. And the same ball appears in his memory just before his death.

Woland's ball, in particular, can be imagined as a figment of
Margarita's imagination about to commit suicide. Many eminent
noblemen and criminals approach her as the queen (or queen) of the
ball, but Margarita prefers her lover, the brilliant writer Master, to
everyone.

The living chess pieces that Woland and Behemoth play
before the start of the ball most likely arose not without the influence
of the story of the famous agrarian economist Alexander
Vasilyevich Chayanov, who perished during the Great Purge,
"Venediktov, or Memorable Events of My Life" (1921) . This book
was presented to the writer in

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1926 by the artist N. A. Ushakova, the wife of his friend N. N. Lyamin (she illustrated "Vene dictov"). In Chayanov's story, the narrator bore the surname Bulgakov and was very reminiscent of the chronicle of the ra-narrator of the first edition of The Master and Margarita. In Chayanov's story, as in Bulgakov's novel, it was told about Satan's visit to Moscow, only at the beginning of the 19th century. The protagonist, Venedictov, in the London Devils' Club observes a black mass and plays live cards: "The pornographic art of the whole world paled before the images that trembled in my hands. Swollen hips and breasts, ready to burst, naked bellies filled my eyes with blood, and I felt with horror that these images live, breathe, move under my fingers. The redhead pushed me to the side. It was my move. The banker opened me the jack of spades, a hideous negro who was undergoing some kind of lascivious spasm, I covered him with a trump card, and, grappling, they rolled head over heels in voluptuous movements, and the banker threw me several sparkling triangles. The stakes in this game were made with human souls in the form of golden triangles.

In his "living chess" Bulgakov was also guided by the "Legend of the Arabian Starlet" from the book by the American writer Washington Irving's "Alhambra" (1832), where an astrologer demonstrates live chess pieces to Sultan Aber Abus, the movement of which means that the enemies are already go to Granada, subject to the Sultan (the region of Spain, the longest held by the Arabs). Zvez Dochot offers a choice: either force the enemies to retreat without shedding blood by touching the figures with the blunt end of the spear, or provoke among

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them a bloody battle, touching the figures of the rest

spear pickup. The Sultan chooses bloodshed, and a bloody massacre occurs among the people that the figures represent. Thus, the chess game of Behemoth and Woland turns out to be connected with the Spanish Civil War of 1936-1939, the disasters of which Margarita immediately sees on Woland's crystal globe. There, "a piece of land whose side washes the ocean" is the Pyrenean peninsula, where, under the watchful eye of the war demon Abaddon, republicans and supporters of the monarchy fight each other. This war is, as it were, predetermined (considering that the action of the Moscow part of the novel takes place in 1929 - 7 years before its actual beginning) by live chess and the globe of Satan. It can be assumed that in the chess game of Behemoth and Woland the further fate of the Master and Margarita is also decided.

The head of the world of otherworldly forces in Bulgakov's novel is Woland, the devil, Satan, the "prince of darkness", "the spirit of evil and the lord of shadows" (all these definitions are found in the text of the novel). Woland is largely oriented towards Mephistopheles, not only from Goethe's Faust, but also from the French composer Charles Gounod's opera Faust (1859). The name Woland itself is taken from a poem by Goethe, where it is mentioned only once and is usually omitted in Russian translations. This is how Mephistopheles calls himself in the scene of Walpurgis Night, demanding that evil spirits give way: "Nobleman Woland is walking In the prose translation of A. Sokolovsky (1902), with the text of which Bulgakov was familiar, this place is given like this: "Mephistopheles. Where did it take you! I see that I need to put my master's rights into action. Hey you! Place! Mr Woland is coming! In the comments

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the translator explained the non-German phrase "lipkeg Woap Kopii" as follows: "Junker means a noble person (nobleman), and Woland was one of the names of the devil. The main word "EaJan @" (which meant a deceiver, crafty) was already used by ancient writers in the sense of a devil. Bulgakov also used this last name: after a session of black magic, the employees of the Variety Theater are trying to remember the name of the magician: "In ... It seems, Woland. Or maybe not Woland? Maybe Faland. In the edition of 1929-1930, Woland's name was reproduced entirely in Latin on his calling card: "O-g TBeo4og Wo! an9". At the end

Bulgakov refused the Latin alphabet in the literal text: Ivan Bezdomny on the Patriarchs remembers only the initial letter of the surname - V (double ve). Such a replacement of the original Y ("fau") is not at all accidental. The German "Wo]apa" is pronounced like Foland, and in Russian the initial "ef" in this combination creates a comic effect, and is difficult to pronounce. The German cue "Ealap4" would not be suitable here either. With the Russian pronunciation - Faland - the situation was better, but an inappropriate association arose with the word "fal" (it denotes a rope that raises sails and yards on ships) and some of its slang derivatives. In addition, Faland did not meet in Goethe's poem, and Bulgakov wanted to connect his Satan with Faust, even if he was given a name that was not very well known to the Russian public. The rare name was needed so that the average reader, not experienced in demonology, would not immediately guess who the foreign professor was, talking with writers on the Patriarchal. E. S. Bulgakova recorded in her diary

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the initial chapters of the last edition of The Master and Margarita on April 27, 1939: "Yesterday we had Faiko - both (playwright Alexander Mikhailovich Faiko with his wife. - B.S.), Markov (head of the Moscow Art Theater. - B.S.) and Vilenkin (Vitaly Yakovlevich Vilenkin, a colleague of Pavel Alexandrovich Markov in the literary part of the Moscow Art Theater. - B.S.). Misha read The Master and Margarita from the beginning. The impression is huge. Immediately they insistently asked to set a day for the continuation. Misha asked after reading - who is Woland? Vilenkin said that he had guessed, but would never say. I suggested that he write, I will also write, and we will exchange notes. Done. He wrote: Satan, I am the devil. After that, Fiko also wanted to play. And he wrote on his note: I don't know. But I fell for the bait and wrote to him - Satan. Bulgakov was undoubtedly quite satisfied with the experiment. Even such a qualified listener as A. M. Faiko did not immediately solve the mystery of Woland. Consequently, the riddle of the foreign professor who appeared at the Patriarch's Ponds from the very beginning will keep the majority of readers of The Master and Margarita in suspense. It should be noted that in early editions Bulgakov tried the names Azazello and Veliar for the future Woland.

The literary genealogy of Woland, used by Bulgakov, is extremely multifaceted. The devil in *The Master and Margarita* has an obvious portrait resemblance to Eduard Eduardovich von Mandro, the infernal character in A. Bely's novel *The Moscow Eccentric* (1925), presented to Bulgakov by the author. According to the definition given by A. Bely in the preface to the novel "Masks" (1935) from the same epic "Moscow" as "Moscow Chu

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duck", Mandro is a combination of "a kind of mark for de Sade and Cagliostro of the twentieth century". In the preface to *The Moscow Eccentric*, the author argued that "in the person of Mandro, the theme of *The Iron Heel* [the famous novel by Jack London (John Griffith. — B.S.)] (enslavers of mankind) is becoming obsolete." White disguises the infernality of his character in every possible way, leaving the reader in the dark whether Mandro is Satan. Bulgakov hides the true face of Woland only at the very beginning of the novel, in order to intrigue readers, and then directly declares through the lips of the Master and Woland himself that Satan (the devil) has definitely arrived at the Patriarchs. The version with hypnotists and mass hypnosis, which Woland and his companions allegedly subjected Muscovites to, is also present in *The Master and Margarita*. But its purpose is by no means a disguise. In this way, Bulgakov expresses the ability and desire of the ordinary Soviet consciousness to explain any inexplicable phenomena of the surrounding life, leading to mass repressions and the disappearance of people without a trace. The author of *The Master and Margarita*, as it were, says: even if the devil himself and his infernal retinue appear in Moscow, the competent authorities and Marxist theorists, like the chairman of MASSOLIT Mikhail Alexandrovich Berlioz, will still find a completely rational basis for this, not contradicting the teachings of Marx and Engels_ -Lenin-Stalin, and, most importantly, they will be able to convince everyone of this, including those who have experienced the influence of evil spirits. Bulgakov could not have been familiar with the theory (or principle) of falsification by the outstanding Austrian philosopher Karl Raimund Popper, which appeared after the death of the creator of Maste

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Ra and Margarita. Popper proved that Marxist theory, as well as the teachings of psychoanalysis by the Austrian Sigmund Freud, are capable of explaining in their terms any phenomenon and any result of any process, so that in principle it is impossible to offer any procedure for their experimental verification. In *The Master and Margarita*, Bulgakov, as it were, satirically anticipated Popper's theory. Eduard Eduardovich von Mandro, a major businessman and international adventurer, a man with an indefinite biography: "The origin of the Mandro family was obscure; some said that he was a Dane, someone argued for a long time that it was nonsense; Eduard Eduardovich - adopted, his father was a typical Greek, Odessa - Malakaka; and von Mandro himself claimed that he was Russian, that his great-grandfather lived in Edinburgh, was associated with Scottish Freemasonry, reached the highest degree in it, died in honor; at the same time he showed an old enamel ring; swore that the ring was a Masonic one. Mandro even in appearance is endowed with the features of Satan: "a mane of blue-black hair with two blackened silver strands, as if with horns, lying on the right and left with a skillful hairstyle "above the forehead". The traits of this hero, perhaps, were reflected in *The Run* in the image of the "cockroach tsar" Artur Arturovich, an adventurer of indeterminate nationality who hides his Jewish origin (by the way, in subsequent volumes of the epic *Moscow*, Mandro's Jewish origin, which there are clear hints in *The Moscow Eccentric*, is finally being clarified). Like the hero of Bely, Artur Arturovich has the same name and patronymic and has a British coloring. By the same principle in the "Master

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and Margarita" constructed the name and patronymic of the director of the Griboedov's House restaurant Archibal da Archibaldovich, who is called a pirate, and in the 1929 edition is connected with hell directly, and not only in the narrator's imagination, as in

final text. The portraits of two heroes are also similar: Eduard Eduardovich and Archibald Archibaldovich - brunettes, both dressed in black tailcoats, and Mandro is an "artist of speculation", often "drinking" competitors on the stock exchange. There is artistry in the director of the restaurant Dom Griboedov, whom Bulgakov not accidentally compares with a pirate in the Caribbean Sea.

A number of features of Mandro can also be found in Woland. At his first appearance, Eduard Eduardovich looks like a foreigner ("it seemed that he jumped out of an express train that rushed straight from Nice"), dressed in everything foreign and foppish - "an English gray hat with a twisted brim", "a suit tailored to the needle, dark blue", "pique vest", and in his hands, dressed in gloves, he clutches a cane with a knob. Mandro is a clean-shaven brunette, his face twists into a grimace of anger, and when he met the professor's son Mitya Korobkin, he "raised his eyebrows, showing bared teeth," and took off his hat. Woland appears in front of the writers at the Patriarchs in approximately the same form: "As for the teeth, on the left side he had platinum crowns, and on the right - gold ones. He was in an expensive gray suit, wearing foreign-colored shoes. His gray beret was dashingly tucked into his ear, and under his arm he carried a cane with a black knob in the shape of a poodle's head. Appears to be over forty years old. The mouth is kind of crooked. Shaved smoothly. Brunette. Right eye black, left eye

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kinda green. The eyebrows are black, but one is higher than the other. In a word, a foreigner. The protagonist of The Moscow Eccentric had his eyebrows drawn together, with the corners not down, but up, moving over the nose in a mimic gesture resembling hands joined palms up, three wrinkles merged between them with a trident raised and cutting the forehead>. In Woland, in a similar way, the face "was slanted to the side, the right corner of the mouth was pulled down, deep wrinkles parallel to sharp eyebrows were cut on the high bald forehead." Both of them also have Masonic attributes: an enamel ring with a ruby and the sign of "free masons" - at Mandro; and a cigarette case with a Masonic sign - a diamond triangle - in Woland's possession. From the story of Koroviev-Fagot we learn that Bulgakov has the devil, like the demonic hero of Bely's novel,

has a villa in Nice.

Both Mandro and Woland are endowed with a number of features that are traditional for the appearance of the "prince of darkness", in particular, the predominance of gray in the suit and conspicuous irregularities of the face.

At the same time, Mandro only symbolizes the devil, acting in the course of action in the form of a normal financial businessman, although he is distinguished by a sky-high scope of ideas. Its infernal nature is only implied in the subtext, while Woland is a real devil, posing as a foreign professor and artist. Bely characterized Mandro as "a kind of Marquis de Sade and Cagliostro of the twentieth century."

There are several episodes in *The Moscow Eccentric* whose echoes are palpable in *The Master and Margarita*. So, the scene of the visit of the barman of the Variety Theater Sokov to Woland, when the visitor discovered

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He thinks that his hat, given by the witch Hella, turned into a black kitten, has as its source the place at Bely, when, when Professor Korobkin visits Mandro, the host points out to a short-sighted guest instead of his fur hat on a curled up cat. The hero of the "Moscow Eccentric" "put on himself not a cat, but a crown of thorns." Bulgakov's hat on the head of the ill-fated barman turns into a kitten, which scratched Sokov's bald head. Before returning for a hat, the rogue barman commemorates Christ: "Leave me, for Christ's sake," referring to the woman who tried to detain him. A parodic punishment from the side of evil spirits immediately follows, and Sokov undergoes the same torments as Christ before the crucifixion - the kitten that emerged from the hat plays the role of a crown of thorns here. Both in *The Moscow Eccentric* and in *The Master and Margarita*, both heroes, subjected to similar torture, should soon die. Bely was guided by the story of Edgar A. According to "The Black Cat" (1845), where the cat sits on the skull of a corpse. Probably, Bulgakov knew not only Bely's novel, but also this story "the forerunner of symbolism." Let us note that in the early version of *The Master and Margarita*, the description of Woland's study, as the barman saw it, almost coincided with the description of Mandro's study.

At Bely, "a scalloped fireplace in rococo curls opened its black mouth." At Bulgakov's, "a black cat crawled out of the black mouth of the fireplace at the call." It is possible that the scene of the meeting between the building manager Nikanor Ivanovich Bosoy and Koroviev-Fagot, during which Woland's henchman convinces the grabber of the building manager to rent the Bad Apartment to a visiting foreigner, is oriented to that episode "Mos

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kovsky eccentric, when the usurer Gribikov agrees with Mandro to rent his apartment to Eduard Eduardovich's assistant in dark affairs - an incapacitated dwarf foreigner. This dwarf was also reflected in the images of the members of Woland's retinue - Koroviev-Fa Gotha and Azazello. Bely emphasizes that the fantastic appearance of the dwarf evokes disgust and loathing: "Just a completely disgusting dwarf: in height, a child of twelve years old, and in appearance a rotten old man (although he was probably only over thirty years old); but it is clear that he is a dirty trick; you won't find such a vile; perhaps in fantasy. But she is seen only on the canvases of the gloomy Breige. Koroviev, on the other hand, is "a citizen of a strange kind. On a small head is a jockey cap, a checkered, short, airy jacket ... A citizen is a sazhen tall, but narrow in the shoulders, incredibly thin, and a physiognomy ... mocking. That character of The Master and Margarita, who in the final text bore the name Azazello, in the 1929-1950 edition was very similar to the noseless dwarf of The Moscow Eccentric: "One eye went out, the nose fell through. The mug was dressed in a short camisole, and her legs were multi-colored, in stripes, and her shoes were sharp. Red hair grew in bushes on the head, and the eyebrows were black, and fangs grew anywhere. A quiet ringing accompanied the appearance of a mug, and no wonder: the sleeves of the mug, as well as the hem of the camisole, were sheathed with bells. Besides, the hump... - Enough? - with a cheeky wink, the mug suggested ... And here is the portrait of the hero Bely:

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nose with a calico closure, black, in place of the nasal hole; with the tip of a triangle she often cut between the eyes; there were no eyes at all: instead of them - a yellow-scarlet, purulent, completely ageless eyes, with which the dwarf winked with a cynical smile ... ears, large, grew - as if apart; he was cut with a beaver; the tie, frayed and torn, screamed blood; and against the cube background of the wide armchair, the home jacket, brick-colored, all stained, looked bloody; no, pah: it's as if a bug was crushed there once. In both writers, the characters became dwarfs as a result of syphilis, and Bulgakov, as a doctor in the past, emphasized the hunchback, which is almost inevitable at the last stage of the development of diseases, which is not directly indicated in Bely. The dwarf in the author of The Master and Margarita is given not through the eyes of the narrator, as in The Moscow Eccentric, but through the eyes of the character - the barman.

Like Mandro, Woland, according to Koroviev-Fagot, owns a villa in Nice. This detail reflected not only the acquaintance with the "Moscow Eccentric" and the symbolic meaning of Nice as a resort where rich people from all over the world rest, but also the circumstances of Bulgakov's biography. In the spring of 1934, before starting work on the screenplay Dead Souls, the writer and his wife applied for a two-month trip abroad, to France. In a letter to his friend P. S. Povov on April 28, Bulgakov shared his old dreams in connection with this: In a word, the opportunity to see it all. For a long time already with Lyusya (E. S. Bulgakova. - B.S.) I talked about what kind of trip could be

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write." The beginning of the future book was the throw "It was May." On May 10, 1934, still full of hopes for a trip abroad, Bulgakov, as noted the next day in E. S. Bulgakov's diary, at the stupid suggestion of the director of the film "Dead Souls" I. A. M. A.,

We were going to the plant, we would have looked...", he answered jokingly: "It is very noisy at the plant, but I am tired, ill. You better send me to Nice." After a humiliating refusal to travel abroad, the author of *The Master and Margarita* fell into a depression. I had to part with the dream of Nice forever. But Woland now got a villa in this resort. Woland's unconventionality is manifested in the fact that, being a devil, he is endowed with some obvious attributes of God. Bulgakov was well acquainted with the book of the English church historian and bishop F. W. Farrar, *The Life of Jesus Christ* (1873). Extracts from it have been preserved in the writer's archive. This book, obviously, goes back to the episode when the barman of the Variety Theater Sokov learns from Woland about his incurable illness and imminent death, but still refuses to spend his considerable savings. In F. W. Farrar we read: "How rich, for all its brevity, is what He told ... a little parable about a rich fool who, in his greedy, presumptuous self-interested self-interest, intended to do both, and who, completely forgetting that there is death and that the soul cannot eat bread, he thought that these "fruits", "good" and "granaries" would be enough for his soul for a long time and that it was enough for him only to "eat, drink and be merry", but to which, like a terrible echo, thundered From the sky, a stunning and full of irony sentence: "Mad! this very night take your soul

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you have a mutt; who will get what you have prepared?" (Luke chi, 16-21). In *The Master and Margarita*, Satan talks about the future of the barman as follows, when it turns out that "he will die in nine months, in February of next year, from liver cancer in the clinic of the First Moscow State University, in the fourth ward":

"Nine months," Woland thought thoughtfully, "two hundred and forty-nine thousand ... This comes out to a round bill of twenty-seven thousand a month (for comparison: Bulgakov's salary as a consultant librettist of the Bolshoi Theater in the late 30s was 1000 rubles a month - B.S.)? It's small, but enough for a modest life ...

Yes, I would not advise you to go to the clinic, - the artist continued, - what's the point of dying in the ward to the groans and wheezing of hopeless patients. Wouldn't it be better to have a feast for these twenty-seven

thousand and, having taken poison, move to another world to the sound of strings, surrounded by drunken beauties and dashing friends? By the way, Andrey Fokich Sokov, the bartender at the Variety Theatre, put the immortal words in Russia about "sturgeon of the second freshness". In the summer of 1995, I happened to read an ad in one of the Moscow kiosks: "Beer of the second freshness."

In Bulgakov, it is not God who addresses Sokov with irony, but the devil, and, unlike the hero of the gospel parable, the barman of the Variety Theater is stingy and does not enjoy life. The author of *The Master and Margarita* replaced God with the devil, and the hedonistic rich man with a miserly crook.

Already in an early version, Woland predicted the miserly bartender's death in a year, but did not name the exact date. February next year as the time of Sokov's death appeared in the text of the novel in January 1940

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yes, as well as the barman's visit to Professor Kuzmin. The terminally ill writer brought here the real professor V. I. Kuzmin, who at the end of 1939 did not successfully treat him for hereditary nephrosclerosis. Naming February, Bulgakov seemed to predict his own death then, but he was mistaken for several days: he died on March 10, 1940 (according to the chronology of *The Master and Margarita*, Sokov's death occurs ten years earlier - in February 1930).

Unlike the hero of the gospel parable, Sokov does not enjoy earthly joys, but not for the sake of saving the soul, but only because of natural stinginess. Woland ironically invites him to become like a "rich fool". Likewise, Berlioz, who thinks only about the blessings of life, like the upcoming trip to rest in Kislovodsk, did not heed the warning voice of Woland, who convinces the writers that "Christ existed" and that a person is "suddenly mortal", and immediately experienced the proof on himself. : chairman MASSOLICHL, in full accordance with the words of Satan, cut off his head with a tram. In place of the rich hedonist were a swindler-miser and a writer-opportunist.

Through the book of F. W. Farrar, it turns out to be possible to comprehend one of the meanings of diamond

triangle on Woland's cigarette case. The author of The Life of Jesus Christ wrote: "In order to show them (the chief priests, scribes, rabbis, representatives of all classes of the Sanhedrin - the highest Jewish judicial body. - B.S.) that the scripture itself prophetically denounces them, Christ asked whether they have never read in the Scriptures (Ps. SHUP) about a stone that was rejected by the builders, but which nevertheless

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the right purposes of God has become the head of the corner? How could they continue to be builders when the whole plan of their building was rejected and changed? Doesn't ancient messianic prophecy make it clear that God will call other builders to build his temple? Woe to those who stumbled, as they did, against this rejected stone; but even now there was still time to escape the final ruin for those on whom this stone might fall. To reject Him in His humanity and humility was already to suffer a grievous loss; but to be found to reject Him when He comes in glory, would that not be "perishing utterly in the presence of the Lord"? To sit on the seat of judgment and condemn Him meant to bring destruction on oneself and on the people; but to be condemned by Him—wouldn't that mean being "ground to dust" (Dan. P, 34-44)?"

Woland's triangle just symbolizes this cornerstone - the rejected stone, which has become the head of the corner. And the course of events in The Master and Margarita fully corresponds to the parable interpreted by F. V. Farrar. Mikhail Alexandrovich Berlioz and Ivan Bezdomny, sitting on a bench ("seat of court"), again, nineteen centuries later, judge Christ and reject his divinity (Bezdomny) and his very existence (Berlioz). Woland's triangle is another warning to the chairman of MASSOLITL, a reminder of the parable of the builders of Solomon's temple, which is so important in the doctrine of Freemasonry, especially in combination with the words: "A brick for no reason will ever fall on anyone's head ... You will die those by another death." Berlioz did not heed the warning, did not believe in the existence of God and the devil,

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moreover, he took it into his head to ruin Woland with a denunciation, and paid for it with a quick death. Also, the listeners of Christ and their descendants, as emphasized by F. V. Farrar, did not escape a more painful death during the capture of Jerusalem by the troops of Titus in 70 AD. e., which procurator Pontius Pilate predicts to the chairman of the Sanhedrin Joseph Kaifa. The homeless man, after the death of Berlioz, believed in Woland and the story of Pilate and Yeshua Ga-Nonri, but then he agreed with the official version that Satan and his retinue were only hypnotists. The poet Ivan Bezdomny turned into Professor Ivan Nikolaevich Ponyrev, parodically finding his own house (the surname is associated with the Ponyri station in the Kursk region) and, as it were, becoming a "different" builder. Woland's words about a new building to be built on the site of the burnt-out Griboedov House, a symbol of modern Soviet literature, should be taken in the same context. However, the temple of new literature will have to be built according to the providence not of God, but of Woland. The new builder Ponyrev generally renounced poetry and believed in his own

new omniscience.

Let us note that in the Masonic symbolism the triangle goes back to the legend that develops the parable of Solomon's temple. Woland's triangle in this capacity is also related to Freemasonry. Let us note that the hero of The Moscow Eccentric, Mandro, is also a Freemason. Like Eduard Eduardovich, Woland, through literary sources, is associated with the image of a famous adventurer, occultist and alchemist of the 18th century. Count Alessandro Cagliostro, who pretended to be the Italian Giuseppe (Joseph) Balsamo. The episode with the burning of the Griboyedov House and Woland's words about the inevitability

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nom in the future erection of a new building in its place is very reminiscent of one of the scenes of the fictionalized story by Mikhail Kuzmin "The Wonderful Life of Joseph Balsamo, Count of Cagliostro"

(1916), which in many ways served Bulgakov as a model for writing Molière. At Kuzmin's, an unknown young man in a gray cloak meets young Joseph Balsamo and asks him, pointing to a beautiful pink building:

“Would you like to have such a house?”

The boy did not like it when strangers spoke to him in "you" and, moreover, he was not at all prepared for such a question; so he said nothing and only turned his eyes to the pink building. The stranger continued:

“But how much more beautiful it is to build such a house than to own it. The boy remained silent.

How nice it would be to build a beautiful bright house that would accommodate all people and where everyone would be happy.

— Houses are built by masons!

“Yes, my child, masons build houses. Remember what I tell you, but forget my face.

At the same time, the stranger leaned towards Joseph, as if precisely in order for him to better examine him. His face was beautiful, and the boy seemed to realize for the first time that there are ordinary, ugly, and beautiful faces. young man parting

winding:

“No matter how you goggle your eyes, you will still be a pose that you don't need to remember.”

Punishment overtakes the House of Griboyedov, where MASSOLIT is located, because the writers who occupied it do not unite, but divide and corrupt people with their deceitful, opportunistic

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compositions, make the ingenious Master unhappy. The Kuzmin man in gray is clearly infernal, and in full accordance with the tradition of portraying the devil, Woland appears now in a gray suit, now in the black leotard of the operatic Mephistophele. On the Patriarchs, in a conversation with Woland, Bezdomny is endowed with the same traits of a naive child as the boy Balsamo in a conversation with the unknown.

known. In the end, Ivan forgets the meeting at the Patriarchs, and the Master in the last shelter forgets earthly life. The words about masons building houses here also make us think of Masons - freemasons, builders of Solomon's temple. However, Woland's goal is not only the construction of a new temple of literature, where everyone will unite and be happy, but the awakening of writers to creativity, the fruits of which may be pleasing to both God and the devil.

The same Count Cagliostro became the hero of the famous poem by Karolina Pavlova (Janisz) "Conversation in Trianon" (1849). As Bulgakov's second wife L. E. Belozerskaya told us, the name of the poetess was widely known in the circle of friends and acquaintances where the writer moved in the 1920s. "The Conversation at Trianon" is built in the form of a conversation between Count Honore Mirabeau and Count Cagliostro on the eve of the French Revolution. Cagliostro is skeptical of Mirabeau's Enlightenment optimism:

Overthrowing the ancient laws,
Millions of people will rise, Bloody
time is coming; But I know these
storms, And four millennia

I remember a bitter lesson.

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And the current generation
will subside terrible fermentation;
Believe me, count, the crowd of people will
need bonds again,

And these same French will throw
the legacy of the proceeds of rights.

Woland also criticizes the bureaucratic optimism of the "enlightened" in the Marxist way Berlioz from the standpoint of knowledge of millennia of human history: a short time, well, let's say a thousand years, but he cannot even vouch for his own tomorrow?" Like Cagliostro, Woland points out

on the unpredictability of human actions, often leading to results directly opposite to those intended, especially in the long run. The devil convinces the writer that it is not given to man to foresee his future. But Berlioz, an orthodox Marxist, leaves no room in life for unpredictable, accidental phenomena, and pays for his vulgar determinism in the full sense of the word with his head.

There is even a portrait resemblance between Cagliostro from The Conversation at Trianon and Woland. Kaliostro "was the son of the south, // A strange man in appearance: // A tall figure, like a flexible sword, // Mouth with a cold smile, // An accurate look from under fast eyelids." Woland, "he was... simply tall," more than once fixed his piercing green eye on Berlioz and laughed with a strange chuckle. For a homeless person, for a moment it seems that Woland's cane has turned into a sword, and Woland leans on the sword during the Great Ball at Satan's, which

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where Margarita sees that "the skin on Woland's face seems to have been burned forever by a tan." This really makes Satan look like a warm southerner.

Like Woland at the Patriarchs, the infernal Cagliostro by K. Pavlova recalls how he was present at the trial of Christ:

I was in distant Galilee;

I saw the Jews come together To
judge their messiah;

As a reward for the words of salvation

I heard cries of frenzy: "Crucify him!
crucify him
He stood majestic and mute, When the
pale hegemon Asked the mob,
timid: "Whom will I let you in
according to the charter?" "Let the robber
Barabbas go!" The crowd roared insanelly.

It should be noted that in the story of Woland, who was secretly present both during the interrogation of Yeshua by Pilate, and on the platform during the announcement of the verdict, the procurator is called the hegemon and contains the motive of Pilate's "timidity" (cowardice), although he is afraid here not of the cries of the crowd, but of denunciation Joseph Caifa to Caesar Tiberius. In the 1929 edition, the vocabulary of the dialogue between Woland and Berlioz was even closer to a monologue.

Cagliostro:

"Tell me, please," Berlioz unexpectedly asked, "that means, in your opinion, the cries of the

drink it}. did not have?

The engineer smiled indulgently.

- Such a question from the lips of a typist from the Supreme Council of National Economy would be appropriate, of course, but from yours? .. Have mercy on them! I wish I could see how any crowd could

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to intervene in a court instituted by a procurator, and even one like Pilate! Let me explain with a comparison. There is a trial in the Revolutionary Tribunal on Prechistensky Boulevard (the name is deliberately given here, associated with the Christian tradition - in the 1920s, the headquarters of the Moscow Military District was indeed located on Prechistenka, the head of which was the second husband of E. S. Bulgakova E. A. Shilovsky, and a tribunal was supposed to work at the headquarters. - B.S.), and suddenly, imagine, the public begins to howl: "shoot, shoot him!". Instantly, but she is removed from the courtroom, that's all. And why would she howl? It makes absolutely no difference to her whether someone is hanged or shot. The crowd - at all times the crowd, the mob, Vladimir Mironovich! Here, through the mouth of Woland, Bulgakov argues with the "Conversation in Trianon">. The author of The Master and Margarita, having behind him the experience of the revolution and the Civil War, came to the conclusion that the mob by itself does not solve anything, because it is directed by leaders pursuing their own goals, which K. Pavlova and others were not aware of Russian intellectuals of the middle of the 20th century, who considered the people, the crowd, as a self-contained elemental factor in the course and outcome of historical events. Engineer Woland also parodies numerous

calls at public meetings and in the newspapers to apply capital punishment to all defendants in the falsified trial of a group of engineers accused of sabotage (the so-called "Shakhty case"). This process took place in Moscow in May-July 1928. Then five of the defendants were sentenced to

execution.

The image of Woland is polemical in relation to that

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to the view of the devil, which P.A. Florensky: "Sin is fruitless, because it is not life, but death. And death drags its ghostly existence only with life and about Life, it feeds on Life and exists only insofar as Life gives it nourishment from itself. What death has is only life defiled by it. Even at the "black mass", in the very nest of the devil, the Devil and his worshipers could not think of anything other than blasphemously parodying the mysteries of the liturgy, doing everything in reverse. What a void! What begging! What flat "depths"!

This is another proof that there is neither in reality, nor even in thought, either Byron's, or Lermont's, or Vrubel's devil - majestic and regal, but there is only a miserable "monkey of God ...". In the edition of 1929-1930, Woland was still such a "monkey" in many respects, possessing a number of degrading features: he giggled, spoke "with a roguish smile", used colloquial expressions, calling, for example, Bezdomny a "piggy liar", and calling the barman of the Theater Variety Sokov pretending to complain: "Ah, the bastard-people in Moscow!" - and whiningly begging on his knees: "Do not ruin the orphan." However, in the final text of The Master and Margarita, Woland became different, "majestic and regal", close to the tradition of Lord Byron and Johann Wolfgang Goethe, Mikhail Lermontov and the artist Mikhail Vrubel who illustrated The Demon (1841).

Woland gives different explanations for the purposes of his stay in Moscow to different characters in contact with him. Berlioz and Homeless

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says that he came to study the found manuscripts of Herbert of Avrillakus, a medieval scholar who, even after becoming Pope Sylvester II in 999, combined his duties with an interest in white, or natural, magic, in contrast to the black magic directed to people in good, not bad. In the edition of 1929-1950, Woland directly called himself a specialist in white magic, just like Herbert Avrilaksky (in the final text, Woland already speaks of black magic). Woland explains his visit to the employees of the Variety Theater and the manager of the house, Nikanor Ivanovich Bosom, with the intention to perform a session of black (in early editions - white) magic. After the scandalous screening, Satan told Variety Theater bartender Sokov that he simply wanted to "see Muscovites en masse, but it was most convenient to do this in the theatre." Margarita Koroviev-Fagot, before the start of the Great Ball with Satan, informs that the purpose of the visit of Woland and his retinue to Moscow is to hold this ball, whose hostess must certainly bear the name Margarita and be of royal blood. According to Woland's assistant, out of one hundred and twenty-one Margarita, no one is suitable, except for the heroine of the novel. Woland has many faces, as befits the devil, and in conversations with different people he puts on different masks, gives completely different answers about the goals of his mission. Meanwhile, all the versions cited serve only to disguise the true intention - to extract from Moscow the ingenious Master and his beloved, as well as the manuscript of the novel about Pontius Pilate. Woland partly needed the session of black magic so that Margarita, having heard about what had happened at the Variety Theater, would already be prepared

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Lena to meet with his messenger Azazello. At the same time, Woland's omniscience of Satan is completely preserved: he and his people are well aware of both the past and future lives of those with whom they come into contact, they also know the text of the Master's novel, which literally coincides with the "Woland gospel", thereby

what was told to the unlucky writers at the Patriarch's. It is no coincidence that Azazello, when meeting with Margarita in the Alexander Garden, quotes to her a fragment of the novel about Pontius Pilate, which in the end prompts the Master's beloved to agree to go to the powerful "foreigner" - Woland. Therefore, Woland's surprise when, after the Great Ball at Satan's, he "learns" from the Master the theme of his novel, is just another mask. He has long been the most excellently informed both about the Master and about his novel. The actions of Woland and his retinue in Moscow are subordinated to one goal - a meeting with the creator of the novel about Yeshua Ha-Nozri and Pontius Pilate and this beloved, who is being taken out of the hospital, to determine their fate.

The appearance of Woland and his retinue at the Patriarch's Ponds is given by the author of *The Master and Margarita* in the tradition of Ernst Theodor Amadeus Hoffmann, the creator of philosophical and mystical fiction, the first in this genre among the galaxy of German romantics, the author of sharp satires on the townsfolk. Woland, Koroviev-Fagot and Behemoth literally "were woven out of thin air". Here we recall Bulgakov's feuilleton "The Capital in a Notebook" (1925), where there is a specific indication of a literary source: "... A policeman was woven from the air. Positively, it was something Hoffmannian. The scene at the Patriarchs echoes Hoffmann's *Elixirs of Satan* (1815-1816). In the preface to

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For him, the action takes place in the alley of the park when "scarlet, like heat, the sun sets on the ridge". The author invites the reader to share a company with him on a stone bench under the canopy of plane trees, where "with inexplicable longing we would look at the blue bizarre masses of the mountains." The narration in *"Elixirs of Satan"* is conducted on behalf of the publisher of notes compiled by the Capuchin monk Medard. Through the mouth of this narrator, Hoffman reflects: "Our dreams and fantasies, as we usually call them, are, perhaps, only a symbolic revelation of the essence of the mysterious threads that stretch through our entire life and bind together all its manifestations; and I thought that he who imagines that this knowledge gives him the right to forcibly break the secret threads and grapple with the gloomy power that rules over us is doomed to death. Publisher

admonishes the reader: "You were all filled with that mysterious awe, inspired by the miracles of lives and legends, embodied here; it already seems to you that all this is really happening before your very eyes, and you are ready to believe everything. In such and such a building you would begin to read the story of Medarda, and then you would hardly consider the strange visions of this monk to be just one incoherent game of a once overheated imagination ... "In The Master and Margarita, events begin" at an hour of unprecedented heat no sunset", "when the sun, having heated Moscow, fell in a dry fog somewhere beyond the Garden Ring". Before the appearance of Woland and his retinue Berlioz

encompasses "an inexpressible languor". - neosoz

a presentiment of imminent death. In the 1929 edition, Woland said that "the daughter of the night, Moira, has spun her thread (Moira is ancient Greek

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goddess of fate), hinting that the "mysterious thread" of the fate of the chairman of MASSOLIT will soon be interrupted. Berlioz is doomed to death, because he deliberately believed that his knowledge allowed him to unconditionally deny both God and the devil, and the living themselves, who do not fit into the theories of the foundations of life. Woland presented him with the "seventh proof" of the contrary: the writer was overtaken by fate in the form of Annushka-Chuma, who inadvertently spilled sunflower oil on the rails, and that girl-car driver, who therefore failed to slow down.

Woland is the bearer of fate, and here Bulgakov is in line with the long tradition of Russian literature, linking fate, fate, fate not with God, but with the devil. This was most clearly manifested by Lermontov in the story The Fatalist (1841), an integral part of the novel A Hero of Our Time. There, lieutenant Vulich argues with Pechorin, "can a person arbitrarily dispose of his life, or is a fateful minute assigned to each of us in advance," and as proof he shoots himself with a pistol, but a misfire occurs. Pechorin predicts Vulich's imminent death and on the same night he learns that the lieutenant was hacked to death by a drunken Cossack, who had previously chased a pig and cut it in two. The distraught killer locked himself in the hut, and Pechorin, deciding to try his luck, breaks into him. The Cossack's bullet rips off the epaulette, but the brave officer grabs the killer by the hands, and those who break in after them disarm him. However, Pechorin is a fatalist anyway

is not done: "I like to doubt everything: this position does not interfere with the decisiveness of character; on the contrary, as far as I am concerned, I always go forward more boldly when I do not know what awaits me. Here, as it were, the gospel parable of demons is continued,

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that, leaving a man ("possessed"), they entered a herd of pigs. The herd then rushed off the cliff and perished (Luke, VS 26-39). Having cut the pig, the Cossack released a demon from it, which entered him, made him insane (possessed) and pushed him to a senseless murder. It is the demon who demands the soul of the fatalist Vulich when, to the question of the lieutenant: "Whom are you looking for, brother?" - the Cossack answers: "You! - and kills the unfortunate. Thus, Lermontov tells us that the hand of fate, which brings death to man, is controlled not by God, but by the devil. God, on the other hand, gives free will, so that by his actions, bold, resolute and prudent, he can avert the devil's fate, as Pechorin succeeds in doing in the finale of *The Fatalist*. For Bulgakov, Woland, like the earlier infernal Rock in *Fatal Eggs*, personifies the fate that punishes Berlioz, Sokov and others who transgress the norms of Christian morality. This is the first devil in world literature who punishes for non-compliance with the commandments of Christ.

Woland has another literary prototype - from Bulgakov's contemporary version of *Faust*. Written by the writer and journalist Emil Lvovich Mindlin "The Beginning of the Novel *The Return of Doctor Faust*" (there was no continuation; already after the Second World War, Emil Lvovich wrote a new edition of this novel, still unpublished) was printed in 1923 in the same second volume of the almanac "Renaissance" as the story "Notes on the Cuffs" (a copy of the almanac was preserved in Bulgakov's archive). In *The Return of Dr. Flaust*, the action takes place at the beginning of the 20th century, and Faust, who in many ways served as the prototype of the Master of the early edition of *The Master and Margarita*,

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lives in Moscow, from where he then leaves for Germany. There he meets Mephistopheles, on whose business card italicized in black and white: "Professor Mephistopheles." In the same way, Woland has "Professor Woland" on his business card. In the 1929 edition, this inscription is quoted in Latin, but is not reproduced in the final text: the writers at the Patriarch's see it on their calling card, but do not remember it.

The portrait of Woland in many respects repeats the portrait of Mephistopheles from Mindlin's novel: "In total ... her face was most remarkable in the figure, in the face the nose was most remarkable, for it had an unusually precise shape and was not very common among noses. This shape was a rectangular triangle, the hypotenuse upwards, and the angle of the straight line fell above the upper lip, which would never be combined with the lower one, but hung independently ... The gentleman had extremely thin legs in black (whole, without darning) stockings, dressed in black velvet shoes, and the same cloak on their shoulders. It seemed to Faust that the color of the master's eyes was constantly changing. In the same operative guise, Woland appears before the visitors of the Bad Apartment, and in his face the same irregularities are preserved as in Mindlin's Mephistopheles, as well as the different eye color that was also present in Lieutenant Myshlaevsky in the novel "White Guard": "The right one is in green sparks, like a Ural gem, and the left one is dark... From the memoirs of Bulgakov's first wife, T. N. Lapp, it is known that Nikolai Syngaevsky, a friend of the writer's youth, served as the prototype for Myshlaevsky. However, most likely the eyes of the prototype were of the same color, and

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Bulgakov simply gave both Myshlaevsky and Woland different eyes, traditional for the devil, in order to emphasize the infernality of both heroes.

Mindlin's surname is Mephistopheles, and the name of a professor from Prague (the same foreigner in Germany as Woland is in Russia) is Konrad-Christofor. Christopher means, translated from Greek, "Christ-bearer, which Mindlin has a parodic

meaning. In The Return of Doctor Faust, Mephistopheles is not connected with God and invites Faust to participate in organizing the collective suicide of mankind, for which they must return to Russia. Perhaps the first world war was meant by suicide. A hint of the October Revolution cannot be ruled out, and therefore the continuation of the novel did not see the light of day. In Bulgakov's Woland, in early editions, the name was Theodore, which means "God's gift" in ancient Greek. Here it is not only a parody, but also an indication of Woland's connection with Iepgua Ha-Notsri, who decides the fate of the Master and Margarita, but Woland asks to fulfill this decision. This "complementarity" of God and the devil goes back, in particular, to Heinrich Heine's Travel Pictures. It depicts allegorically the struggle between the Conservative and Liberal parties in Great Britain as a struggle between God and the devil. Heine ironically remarks that "the Lord God created too little money" - this explains the existence of world evil. Woland allegedly made up for the imaginary lack of money by presenting the crowd with chervonets, which later turned into mere pieces of paper. In Travel Pictures, Heine paints a vivid picture of how God borrowed money from the devil on the pledge of the universe during the creation of the world. As a result

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The Lord does not prevent his creditor from waiting for trouble and evil. But the devil, for his part, is again very interested in the fact that the world does not perish with everything, since in this case he will lose his pledge, therefore he is careful not to intercept over the edge, and the Lord God, who is also not stupid and understands well that the devil's self-interest is a secret guarantee for him, often comes to the point that he transfers dominion over the whole world to him, that is, he instructs the devil to form a ministry. Then "Samiel rises above the infernal army, Beelzevul becomes chancellor, Witzliputzli becomes secretary of state, the old grandmother receives colonies, etc. These allies then begin to manage in their own way, and since, despite the evil will in the depths hearts, they are forced to strive for the good of the world for their own benefit, then they reward themselves for this compulsion by using the most vile means for good ends.

In the early edition of *The Master and Margarita*, the chancellor of evil spirits was mentioned, and in the preparatory materials for the novel, the names of various demons and Satan, written out from the book by M.A. Orlov which are mentioned Heine Samiel, Beelzebub, as well as "Addramalech - the great chancellor of hell." One of the demons named in the *Travel Pictures*, Vitsliputsli, is also preserved in the final text of the novel, where he is closely connected with Koroviev-Fagot.

Heine ironically played on that passage from Goethe's *Faust*, which became the epigraph to *The Master and Margarita*: <... so who are you, after all? - I am part of that force that always wants evil and always wrong

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brings good." In the case of the author of *Travel Pictures*, on the contrary, otherworldly forces are forced to strive for good goals, but to use the most unsuitable means for this. The German Romantic ridiculed modern politicians who proclaim the desire for the world's good, but in their daily activities look very unsympathetic. Bulgakov's Woland, like Goethe's hero, wishing evil, must do good. In order to get the Master with his novel, he punishes the literary opportunist Berlioz, the traitor to the baron Meigel and many petty crooks, such as the thief bartender Sokov or the grabber-manager Nikanor Ivanovich Bosogo. However, the desire to give the author of the novel about Pontius Pilate to the power of otherworldly forces is only a formal evil, since it is done with the blessing and even on the direct instructions of Yeshua Ha-Notsri, personifying the forces of good. However, like in Heine, good and evil in Bulgakov are ultimately created by the hands of the person himself. Woland and his retinue only give the opportunity to manifest those vices and virtues that are inherent in people. For example, the cruelty of the crowd towards Georges of Bengal in the Variety Theater is replaced by mercy, and the initial evil, when they wanted to tear off the head of the unfortunate entertainer, becomes a necessary condition for the manifestation of goodness - pity for the headless entertainer. The dialectical unity, the complementarity of good and evil is most fully revealed in the words of Woland, addressed to Levi Matthew, from

who seemed to wish health to the "spirit of evil and the lord of shadows": "You spoke your words as if you did not recognize shadows, and also evil. Don't boo

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would you be so kind as to think about the question: what would your good do if evil did not exist, and what would the earth look like if shadows disappeared from it? After all, shadows are obtained from objects and people. Here is the shadow of my sword. But there are shadows from trees and from living beings. Don't you want to tear the whole globe, tearing away all the trees and all living things from it because of your fantasy of enjoying the naked light? 'You are stupid'. Here, in addition to Heine's Travel Pictures, comes to mind the philosophical treatise of the French writer, Nobel Prize winner Anatole France (Thibaut) The Garden of Epicurus (1894), which states: "Evil is necessary. If it did not exist, then there would be no good. Evil is the only reason for the existence of good. Without death there would be no courage, without suffering there would be no compassion.

What would self-sacrifice and self-denial be good for with universal happiness? Is it possible to understand virtue without knowing vice, love and beauty without knowing hatred and ugliness. It is only to evil and suffering that we owe the fact that our earth can be inhabited, and life is worth living. So there is no need to complain about the devil. He created at least half of the universe. And this half merges so tightly with the other that if the first is touched, the blow will cause equal harm to the other. With every vice eradicated, the corresponding virtue disappears. 2

This place in the "Garden of Epicurus", obviously, was not written without the influence of "Travel Pictures". However, it has another much more exotic source, apparently known to Heine, but certainly unknown to Bulgakov - the novel

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scandalously famous and highly revered by Anatole France, the Marquis Donatien Alphonse Francois de Sade "New Justine" (1797), where, together with Voltaire (Marie Francois Arouet), the author rhetorically asked: "... Don't people who have a more philosophical warehouse mind, the right to say after the angel Yezrad from "Zadig" (according to the story of Voltaire "Zadig, or Fate" (1748. - B.S.) that there is no such evil that would not give rise to good, and that, based on this, they can do evil when they please, since it is, in essence, nothing but one of the ways to do good? And will they not have occasion to add to this that, in a general sense, it makes no difference whether this or that person is good or bad, that if misfortunes pursue virtue, and prosperity everywhere accompanies vice, since all things are equal in the eyes of nature, it is infinitely smarter to take a place among evildoers who prosper, rather than among virtuous people who are destined for defeat?

Voltaire, to whom de Sade referred, nevertheless put good above evil, although he admitted that there are much more villains in the world than the righteous: "Well," Zadig asked, "it means that there must be crimes and disasters and that they set the lot of good people?" "The criminals," answered Yezrad, "are always unfortunate, and they exist to test the few righteous scattered over the earth. And there is no such evil that would not give rise to good. "But what," said Zadig, "if there were no evil at all and only good?" "Then," answered Yezrad, "this world would be a different world, the connection of events would determine another wise order. But this other

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perfect, order is possible only where the supreme being eternally dwells, to whom evil does not dare to approach. This being has created millions of worlds, none of which is like another. This infinite variety is one of the attributes of his immeasurable power. There are no two sheets of wood on earth, no two luminaries in the infinite space of the sky that would be the same, and everything that you see on a small

the atom on which you were born must be in its place and in its time according to the immutable laws of the all-encompassing. People think that this child fell into the water by accident, that that house burned down just as accidentally, but there is no chance - everything in this world is either a test, or a punishment, or a reward, or a foresight.

Voltaire, who stylized his work as an "oriental story" from "Persian life", took the dualism of good and evil from the ancient Persian religion - Zoroastrianism, where the god of light Ormuzd, or Ahuramazda, mentioned in the story, is in constant complex interaction with the god of darkness Ahriman, or Angramaine. Both of them personify the two "eternal principles" of nature. Ormuzd cannot be held responsible for the evil that is generated by Ahriman and is fundamentally irremovable in this world, and the struggle between them is the source of life. Voltaire places the righteous under the patronage of a supreme being, the creator of another, perfect, world. De Sade made good and evil equal in nature. A person, as he proves in "New Justine" and his other novels, can be inclined to a good beginning not due to his initial predisposition to good, but only by instilling an aversion to the horrors of evil. Almost all of

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swarms, ready to do evil for the sake of achieving their own pleasure, perish in de Sade's novels. France, like de Sade, excluded the supreme being from the Voltaireian concept, and equalized good and evil in their meaning. The same equal right of good and evil is defended by Woland, and Bulgakov, unlike Voltaire, was not a rigid determinist, so the devil punishes Berlioz just for neglecting the random. Woland fulfills the instructions of Yeshua Ha-Notsri - in such an original way Bulgakov realizes the complementarity of good and evil principles. This idea, in all likelihood, was suggested by a passage about the Yezidis from the work of the Italian missionary Maurizio Garzoni, preserved among the materials for Pushkin's Journey to Arzum (1856). It was noted there that "the Yezidis think that God commands, but the execution of their commands entrusts the power of the devil" (this passage was first included in the collected works of A. S. Pushkin in 1931 and was hardly passed by

mania Bulgakov, author of the play "Alexander Pushkin (Last Days)". Yeshua, through Levi Matthew, asks Woland to take the Master and Margaret with him. From the point of view of Ga-Notsri and his only student, the reward given to the Master is somewhat flawed - "he did not deserve light, he deserved peace." And from the point of view of Woland, peace surpasses the "bare light", because it leaves an opportunity for creativity, which is what Satan convinces the author of the novel about Pontius Pilate: "... Why chase after the traces of what is already over? (i.e., continue an already completed romance. - B.S.).. O thrice romantic master, do you really not want to walk with your girlfriend under the cherries that are beginning to bloom during the day

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thief, and in the evening listen to Schubert's music? Wouldn't it be pleasant for you to write by candlelight with a quill pen? Don't you want, like Faust, to sit over a retort in the hope that you will be able to fashion a new homunculus? Woland, like Yehshua, understands that only the devoted, but dogmatic Levi Matvey, and not the brilliant Master, can enjoy the "naked world". It is Woland, with his skepticism and doubt, who sees the world in all its contradictions (as a true artist sees it), who can best provide the protagonist with a worthy reward.

Woland's words at the Variety Theatre: "The townspeople have changed a lot ... outwardly, I say, like the city itself, however. There is nothing to say about costumes, but these ... like them ... trams, cars ... But, of course, I am not so much interested in buses, telephones and other ... equipment ... but a much more important question: Have these townspeople changed internally? - surprisingly consonant with the thoughts of one of the founders of German existentialism, Martin Heidegger, expressed in the work "The Source of Artistic Creation" (1935-1936): we remember otherwise. The last things are Death and Judgment." However, although the corresponding papers were read by the philosopher in 1935-1936, Heidegger's work was published only after the Second World War. True, purely theoretically, the author of The Master and Margarita could have learned about The Source of Artistic Creation indirectly from one of the listeners.

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fret appeared in one of the scientific journals (Woland's words about the equipment were written only at the last stage of work on the novel, at the end of the 30s). However, most likely, the thoughts of the writer and the philosopher miraculously coincided. It is interesting that the following reasoning of Heidegger, immediately following the words about Death and Judgment, find a parallel in the deeds of Woland: "Taken as a whole, the word "thing" refers to everything that is not nothing at all. Then, in accordance with this meaning, artistic creativity is a thing, as long as it is something that exists in general. In Bulgakov, Woland literally revives the burnt novel of the Master; the product of artistic creativity, which is preserved only in the head of the creator, materializes again, turns into a tangible thing.

In the preparatory materials for The Master and Margarita, an extract dedicated to Count Cagliostro has been preserved:
"Cagliostro, 1745-1795, was born in Palermo. Count Alexander Joseph Balsamo Calio stro-Phoenix. Initially, in the version of 1938, Cagliostro was among the guests at Satan's Great Ball, but Count Phoenix was removed from the final text of the corresponding chapter by Bulgakov, so that the prototype would not duplicate Woland. We note that none of the literary and real prototypes of Woland in The Master and Margarita is mentioned or appears as a character.

Woland, unlike Yeshua Ha-Notsri, considers all people not good, but evil, and has his own reasons for this. The purpose of his mission in Moscow is precisely

is to reveal the evil inclination in a person.

Woland and his retinue provoke Muscovites to

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unseemly acts, convincing of complete without punishment,
and then themselves parodic punishment
eat them.

An important literary prototype of Woland, as we have already found out, was "Someone in gray, called He" from Leonid Andreev's play "The Life of a Man". It should be noted that this character was mentioned in S. N. Bulgakov's book "At the Feast of the Gods" (1918), well known to the author of The Master and Margarita, and St. Andrew's play largely gave the idea of Satan's Great Ball. In the prologue of "The Life of a Man" Someone in Gray, symbolizing Fate, Fate, and also the "Prince of Darkness," says about Man: to the bottom. Limited by sight, he will never see the next step, on which his unsteady foot is already rising; limited by knowledge, he will never know what the coming day, the coming hour, the minute brings him. And in his blind ignorance, tormented by forebodings, agitated by hopes and fears, he will obediently complete the circle of iron destiny. Woland in Bulgakov predicts the death of "limited knowledge" Berlioz, tormented by anxious forebodings, and provides "last shelter" to the "limited vision" of the Master, who is not allowed to see the light of Divine Revelation and meet Yeshua Ha-Nozri.

The member of the retinue closest to Woland, his first assistant, senior over all the demons, the devil and the knight, who appears to Muscovites as an interpreter with a foreign professor and a former regent of the church choir, is Koroviev

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Bassoon. The surname Koroviev is constructed on the model of the surname of a character in Alexei Konstantinovich Tolstoy's novel "Ghoul" (1841) by State Councilor Telyaev, who turns out to be a knight Ambrose and a vampire. It is interesting that Ambrose is the name of one of the visitors to the Griboyedov's House restaurant, who praises the merits of his cuisine at the very beginning of the novel. In the end, the visit to this restaurant of Behemoth and Koroviev ends with

rum and the death of Dom Griboyedov, and in the final scene of the last flight Koroviev, like Telya evauA. K. Tolstoy, turns into a knight Fagot.

Koroviev is also associated with the images of the works of Fyodor Mikhailovich Dostoevsky. Let us recall that in the epilogue of The Master and Margarita, among the detainees, by the resemblance of their names to Koroviev, "four Korovkins" are named. Here one immediately comes to mind the story "The Village of Stepanchikovo and Its Inhabitants" (1859), where a certain Korovkin appears. The narrator's uncle, Colonel Rostanev, considers this hero one of his closest people. The colonel "suddenly spoke, for some unknown reason, about some kind of Mr. Korovkin, an extraordinary man whom he met three days ago somewhere on a high road and whom he was now waiting for to visit him with extreme impatience." For Rostanev, Korovkin "is such a person; one word, man of science! I hope for him like a stone mountain: a victorious man! About family happiness, as he says! And now the long-awaited Korovkin "not in a sober state of mind" appears before the guests. His costume, consisting of worn-out and damaged items of clothing that once made up quite decent clothes, resembles the costume of Woland's companion. Korovkin is similar to

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Bulgakov's hero and striking signs of drunkenness on his face and appearance: "He was not a tall, but stout gentleman, about forty, with dark hair and gray hair, cut with a comb, with a crimson round face, with small, bloodshot eyes, in a high hair tie, in fluff and hay, and a frock coat badly bursting under the arm, in a frame (impossible trousers (fr. - B.S.) and with a cap greasy to the point of improbability, which he kept on fly away. This gentleman was completely drunk." And here's a portrait of Koroviev: "... a transparent citizen of a strange appearance. On a small head is a jockey cap, a checkered short airy ... jacket ... a citizen a sazhen tall, but narrow in the shoulders, incredibly thin, and a physiognomy, please note, mocking "); "His mustache is like chicken feathers, his eyes are small, ironic and half drunk, and his trousers are plaid, pulled up so that dirty white socks are visible." There is a complete contrast of physical features - Korovkin

short, thick and broad-shouldered, while Koroviev is tall, thin and narrow-shouldered. However, at the same time, not only the same negligence in clothes coincides, but also the manner of speech. Korovkin addresses the GUESTS:

"Atande-sir... Recommended: a child of nature... But what do I see? There are ladies here... Why didn't you tell me, scoundrel, that you have ladies here? he added, looking at his uncle with a roguish smile, "nothing? don't be shy!.. let's introduce ourselves to the fair sex... Pretty ladies! - he began, with difficulty moving his tongue and tying up on every word, - you see the unfortunate one who ... well, yes, and so on ... The rest is not agreed ... Musicians! polka!

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"Don't you want to sleep?" asked Mizinchikov, calmly going up to Korovkin.

- Fall asleep? Are you talking insultingly?

— Not at all. You know, it's useful from the road ...

- Never! Korovkin replied indignantly. Do you think I'm drunk?

- Not at all... But where do you sleep?

"Come on, I'll walk you through."

- Where? to the shed? No, brother, you won't! I already spent the night there ... But, by the way, lead ... Why not go with a good person? .. No need for pillows; a military man doesn't need a pillow... And you, brother, make me a sofa, a sofa... Yes, listen," he added, stopping, "you, I see, are a warm fellow; Sochi, no, you tell me that ... understand? Romeo, so only to crush a fly ... only to crush a fly, one, that is, a glass.

- Good good! Mizinchikov answered.

"Very well... Wait a minute, you must say goodbye... Afei, pezdatez and tezdeto15eyez... You, so to speak, pierced... nothing at all!" we'll explain later... just wake me up as soon as it starts... or even five minutes before the start... but without me you won't

start off! do you hear? don't start...

When he woke up, Korovkin, according to the footman

Vidoplyasova, "various cries were emitted, sir. They shouted: how will they introduce themselves now to the beautiful semi-sir? and then they added: "I am not worthy of the human race, and everyone spoke so pitifully, sir, in choice words, sir." Koroviev says almost the same thing, addressing Mikhail Alexandrovich Berlioz and pretending to be a hangover regent:

"Looking for a turnstile, citizen? the checkered type inquired in a cracked tenor, "come here!" Go straight ahead and get where you need to go. With you would

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an indication of a quarter liter ... to get better ... to the former regent!

Like Dostoevsky's hero, Koroviev asks you for a beer "to improve his health." His speech, like that of Korovkin, becomes abrupt and incoherent, which is typical for a drunk. Koroviev retains the intonation of picaresque deference inherent in Korovkin both in a conversation with Nikanor Ivanovich Bosy and in an address to the ladies at a session of black magic at the Variety Theater. Koroviev "Maestro! Cut Mari!" clearly goes back to Korovkinsky "Musicians! polka. In the scene with Berlioz's uncle Poplavsky, Koroviev "compassionately" and "in choice words, sir" breaks the comedy of grief.

"The Village of Stepanchikovo and Its Inhabitants" is also a parody of Gogol's personality and works. For example, the narrator's uncle, Colonel Rostanev, largely parodies Manilov from *Dead Souls* (1842-1852), Foma Fomich Opiskin - Gogol himself, and Korovkin - Khlestakov from *The Inspector General* and Nozdryov from *Dead Souls* in one a person with whom Koroviev is also indirectly connected. On the other hand, the hero of "The Master and Margarita" resembles a nightmare "in large-checked trousers" from Alexei Turbin's dream in *The White Guard*. This nightmare, in turn, is genetically linked to the image of the Western liberal Karamzinov from Dostoevsky's novel *Demons* (1871-1872). Bulgakov's Koroviev is also the materialized devil from Ivan Karamazov's conversation with the unclean in the novel *The Brothers Karamazov* (1879-1880).

Between Korovkin and Koroviev, along with many similarities, there is one fundamental

no difference. If the hero of Dostoevsky is an action

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a remarkably bitter drunkard and a petty rogue, able to deceive only an extremely simple-hearted uncle narrator with a game of learning, then Koroviev is a devil that arose from the sultry Moscow air (an unprecedented heat for May at the time of its appearance is one of the traditional signs of the approach of evil spirits) . Woland's henchman only when necessary puts on various masks of disguise: a drunken regent, a gaer, a clever swindler, a sly interpreter with a famous foreigner, etc. Only on the last flight does Koroviev become who he really is, a gloomy demon, a knight A bassoon, no worse than his master, who knows the value of human weaknesses and virtues.

The knighthood of Koroviev-Fagot has many literary incarnations. On the last flight, the former buffoon is transformed into a gloomy, dark purple knight with a face that never smiles. This knight "once had a bad joke... his pun, which he made up, talking about light and dark, was not very good. And after that, the knight had to beg a little more and longer than he expected, "this is how Woland tells Margarita the story of the punishment of Koroviev-Fagot. In all likelihood, the bachelor Sanson Carrasco, one of the main characters in Bulgakov's dramatization of the novel Don Quixote (1605-1615) by Miguel de Cervantes, served as a kind of prototype for the knight Fagot here. Sanson Carrasco, seeking to force Don Quixote to return home to his relatives, accepts the game he has started, pretends to be a knight of the White Moon, defeats the knight of the Sad Image in a duel and forces the prostrate one to make a promise

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return to family. However, Don Quixote, returning home, cannot survive the collapse of his fantasy, which has become his very life, and dies. Sanson Carrasco, knight of the White Moon, becomes the unwitting culprit in the death of the knight of the Sorrowful Image. The duke tells Sanson after don Quixote is wounded that "the joke has gone too far", and the dying hidalgo calls Carrasco "the best knight of all", but "a cruel knight king". Don Quixote, whose mind is clouded, expresses a bright beginning, the primacy of feelings over reason, and the learned bachelor, symbolizing rational thinking, does dirty deeds contrary to his intentions. It is possible that it was the Knight of the White Moon who was punished by Woland with centuries of forced buffoonery for the tragic joke on the Knight of the Sad Image, which ended in the death of the noble hidalgo. Note that Sanson Carrasco turns out to be associated with the night luminary - the moon, the personification of otherworldly forces. On a full moon night, the knight Fagot also makes his last flight, returning to his world, the world of night, together with Woland and the rest of the retinue.

Koroviev-Fagot in his knightly incarnation has another, demonological prototype. In the book by M. A. Orlov "The History of Man's Relations with the Devil" (1904), from which numerous extracts have been preserved in the Bulgakov archive, the story of two knights is given. One of them, a Spanish nobleman (as, by the way, was Sir Vantes' Don Quixote), who was in love with the nude monks, had to pass through the convent church on the way to meet her. In a brightly lit church, the knight sees the funeral of the deceased, and the nobleman is called the name of the deceased - his property.

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venous. In response, the knight laughs, pointing out that the monks are mistaken and that, thank God, he is alive and well. However, seized with sudden fear, he runs out of the church. He is overtaken by two huge black dogs and gnawed to death. Another knight, Falkenstein, once doubted the power and very existence of demons and, with his doubts, turned to a certain monk Philip. He drew a magic circle with a sword and called the devil with spells - a huge and terrible black devil that appeared with a noise and a roar. The knight did not go beyond the magic circle and

remained alive and unharmed, "only his whole face turned pale and remained so until the end of his life." In Koroviev-Fagot, the images of both knights are contaminated. The Spanish knight is punished for mocking the prediction of his own death (Mikhail Alexandrovich Berlioz was also punished for this), and the knight Tsar Falkenstein is punished for doubting the existence of demons, and his face remains forever pale, while the knight Fagot is doomed to remain always with a gloomy face. . In an earlier version of the scene of the last flight, Woland's first assistant "tore off his pince-nez and threw it into the moonlit sea. His cap flew off his head, the vile little jacket and lousy trousers disappeared. The moon poured a mad light, and now he played on the golden clasps of the caftan, on the hilt, on the stars of the spurs. There was no Koroviev, not far from the master galloped, pricking the side of the horse with stars, a knight in purple. Everything about him was sad, and it even seemed to the master that the feather from the beret was hanging sadly. Here Koroviev-Fagot resembles both the Spanish nobleman-knight from Orlov's book, and the knight of the White Moon - Sanson

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Carrasco. Woland's assistant paradoxically takes on the features of a knight of the Sad Image. Note also that purple in the Catholic tradition is the color of mourning.

The transformation of the imaginary translator Koroviev into the knight Fagot is probably also connected with the comic "legend of the cruel knight" contained in the story of Bulgakov's friend, writer Sergei Sergeyevich Zayatsky, "The Biography of Stepan Aleksandrovich Lososinov" (1928). Here is the legend: "In a certain castle, standing over the abyss, on a very steep and inconvenient rock for pedestrians, there lived a baron, distinguished by incredible malice, which he vented not only on his servants and relatives, but also on defenseless animals .. There was no case that, having met a cow on the road, the knight denied himself the pleasure of putting his sword in her side, or that, having caught a cat, he would not tie her by the tail to a long string and would not begin to swing in this form over the abyss " . The healing of a knight from his strange illness occurs at Zayatsky under equally comical circumstances: "Once a knight was walking with his page along the bank of a river as turbulent as

he waved his wide hat with a feather, as the day was hot. Before that, he had just cut off the head of a sheep (let us recall that Koroviev sent Berlioz to the fatal turnstile, whose head was cut off by a tram as a result. - B.S.), grazing on the lawn, and his cruelty was now looking for a new application. Suddenly his eyes fixed on one point, took on an expression of the deepest astonishment bordering on horror, and, fixing the forefinger of his right hand on the same point, he shouted:

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- What it is?

The page looked in the indicated direction and was stunned: a beautiful lady was standing on the bank, making every attempt to swim in the river, and her gilded carriage with the driver bashfully turned away stood right there on the green hill.

- What is this? repeated the Baron, without lowering his finger.

"This is a lady, oh noble baron," answered the page, trembling with fear for the unfortunate woman, and by the way, for himself.

"Yes, but what is it?" the knight continued to exclaim. He came closer to the stranger, who at that time had destroyed the last barrier between herself and the sun's rays, suddenly fell to her knees and, as if blinded by a radiance, covered herself with a cape. When he stood up, his face was bright and touching. Approaching the beauty, who, meanwhile, got into the water with a fright, he kindly invited her to dine at his castle and suggested that she stop bathing immediately, not understanding what makes her sit in the water for such a long time. Beauty managed with difficulty to convince him to wait in the carriage, which he finally did, thus giving her the opportunity to dress without violating the requirements of chastity. Returning to his castle in a carriage, the baron lightly hugged the lady's body and all the time begged the coachman not to whip the poor horses, and when meeting with the herd, not only did not make an attempt to pierce the cow with a sword, but, extending his hand from the window, affectionately patted the nearest animals. Such, concludes the legend, is the amazing power of female influence. Due to a strange combination of circumstances, since childhood, the baron not only did not see women, but was not even aware of their existence.

nii, which was completely overlooked by his relatives. First meeting with a woman

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turned a bloodthirsty lion into an affectionate calf. The knight Fagot, like the "cruel knight" in Zayaitsky's story, has a page. This role is played by the werewolf cat Behemoth, who changes his appearance in the last flight: "He who was a cat that amused the prince of darkness, now turned out to be a thin young man, a page demon, the best jester that ever existed in the world". It is significant that he flies side by side with Koroviev-Fagot. The cruel jokes of the "cruel knight" on animals would probably satisfy Woland. And here is not a free pun in relation to the bathing lady, who eliminated the last barrier between her body and the sun's rays and, as if with a radiance that blinded the hero of the legend, the devil might not like it. After all, Woland, to the best of his ability, prevents Margarita from manifesting a beneficial female influence after the Great Ball with Satan, in particular, in relation to Frida.

After Koroviev "was woven out of thin air" at the Patriarch's Ponds, Mikhail Alexandrovich Berlioz, in a conversation with Ivan Bezdomny, mentioned "about the less well-known formidable god Vitsliputsli, who was once highly revered by the Aztecs in Mexico." Vitsliputsli is here associated with Koroviev not by chance. This is not only the god of war, to whom the Aztecs made human sacrifices, but, according to the German legends about Dr. Faust, the spirit of hell and the first helper of Satan. As Woland's first assistant, you appear in The Master and Margarita by Koroviev-Fagot.

One of the names of Satan's chief assistant, Bassoon, goes back to the name of the bassoon musical instrument, invented by the Italian monk Afranio. Due to this circumstance

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the functional connection between Koroviev and Aphranus is more sharply indicated. Koroviev even bears some resemblance to a bassoon, a long thin tube folded in three. Bulgakov's character is thin, tall, and in imaginary subservience, it seems, is ready to triple in front of his interlocutor (in order to calmly harm him later).

It is possible that Koroviev had a real prototype among Bulgakov's acquaintances. The second on the writer L. E. Belozerskaya in the book of memoirs "Oh, the honey of memories" mentions the plumber Ageich, the lover of their housekeeper Marusya (in the apartment on B. Pirogovskaya, 35a), who later married him and, according to according to the memoirist, "many times later she ran to me for consolation. Several times the drunken Ageich broke through to us. Alcohol tuned him to the divine: in his drunkenness he recalled that in his youth he sang in the church choir (according to the oral testimony of L. E. Belozerskaya in a conversation with us, Ageich was the regent of the choir. - B.S.), and began to sing psalms. It was very difficult to get him out in this case. "Goddess, just listen ... - and he began his chants ..." According to L. E. Belozerskaya, Ageich was "a jack of all trades." It seems that the retired plumber regent influenced Koroviev's role as Woland's first assistant, who pretends to be the former regent and appears at the Patriarch's as a bitter drunkard. True, instead of psalms, Koroviev is learning with the employees of the branch of the Spectacular Commission "Glorious Sea, sacred Baikal ...". He, like Ageich, is a master of all trades, only in terms of organizing all sorts of nasty things. Koroviev's intonation and phraseology when he addresses Margarita: "Ah, queen, - ig

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chirped Koroviev, "questions of blood are the most difficult questions in the world!" - recalls the appeal of Ageich to KL. E. Belozerskaya.

The episode with the choir singing "Glorious Sea..." may have been inspired by an incident related to another "Baikal" song. December 18, 1933 E. s. Bulgakova left the following entry in her diary: "Late in the evening, Ruben Simonov dragged us to his place. There were also other Vakhtangov-

tsy, it was very simple and fun. Simonov and Rapoport sang in a duet "Across the wild steppes of Transbaikalia ..." (One of the singers seems to not know the words, guesses, always makes mistakes: "towards - dear father ..." (corrects: mother), etc.) Simonov drove us back in his car - along all the sidewalks - as soon as we arrived. "At Koroviev-Fagot, the choir sings the song smoothly and correctly, but it just can't stop. By the way, Koroviev's middle name, Fagot, denotes the name of a musical instrument, so that he can not only conduct, but also accompany. The fact that the drunken head of the Evg. Vakhtangov R. N. Simonov safely drove the writer and his wife home, could be regarded by E. S. Bulgakova as the patronage of God or the devil. The devil Koroviev, who plays the drunken regent, confuses the employees of the Spectacular Commission, forcing them to devote themselves to choral singing during working hours. Bulgakov ridiculed the commitment of representatives of the Soviet authorities at all levels to this particular type of art in the story "Heart of a Dog" (1925), and in a letter to his sister Nadia on March 24, 1922, he reported on the situation in the house at 10 B. Sadovaya Street, where he then lived in an apartment that later became a Bad apartment: <... The house is already a "housing worker cooper

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tiva" and at the head of the company is still the same warm company, from 4-7 still meetings in the room to the left of the gate" (probably accompanied by choral singing hated by the writer).

It is curious that the knighthood of Koroviev-Fagot is associated with the acquisition of one of the highest degrees of Freemasonry, the degree of Kadosh, or the Knight of the White and Black Eagle, which I will talk about in the next chapter.

Probably the most sympathetic and favorite character among the servants (or retinue) of Woland is the werewolf cat Behemoth, who, as necessary, turns from a fat and fluffy black cat into a short, fat man. Behemoth is Woland's favorite jester. The name Behemoth is taken from the apocryphal Old Testament book of Enoch. In the study by I. Ya. Porfiryev "Apocryphal Tales of Old Testament Persons and Events" (1872), in all likelihood familiar to Bulgakov, the sea monster Behemoth was mentioned, along with the female Leviathan - inhabited

in the invisible wilderness "to the east of the garden where the elect and the righteous dwell." The author of *The Master and Margarita* also obtained information about Begemot from M.A. Orlov's book *The History of Man's Relations with the Devil* (1904), extracts from which were preserved in the Bulgakov archive. There, in particular, the case of the abbess of the Loudun monastery in France, Anna Desange, who lived in the 17th century and was possessed by "seven devils: Asmodeus, Amon, Grezil, Leviathan, Behemoth, Balam and Isakaron", was described, and "the fifth demon was Behemoth, who came from rank of Thrones. His stay was in the womb of the abbess, and as a sign of his exit from her, he had to throw her up a yard. This demon was depicted as a monster with

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elephant head, with a trunk and fangs. His hands were of a human style, and a huge belly, a short tail and thick hind legs, like a hippopotamus, reminded him of his name. Bulgakov's Behemoth became a huge werecat, and in an early edition he looked like an elephant: "At the call from the black mouth of the fireplace, a black cat crawled out on thick, as if inflated paws ..." Bulgakov also took into account that the elephant-like demon The hippopotamus had "human-style" hands, so his hero, even remaining a cat, very deftly holds out a coin to the conductor to take a ticket. According to the testimony of the second wife of the writer L. E. Belozerskaya, the real prototype of the Behemoth was their domestic cat Flyushka, a huge gray animal. Bulgakov only made the Behemoth black, since it is black cats that are traditionally considered to be associated with evil spirits. In the finale, the Behemoth, like other members of Woland's retinue, disappears before sunrise in a mountain pit in the desert area in front of the garden, where, in full accordance with the story of the book of Enoch, an eternal shelter is prepared for the "righteous and chosen ones" - the Master and Margarita.

During the last flight, the black cat turns into a thin young page boy, flying next to Koroviev-Fagot, who has taken on the appearance of a dark purple knight "with the gloomiest and never smiling face." Here, apparently, the comic "legend of a cruel knight" from the story "The Biography of Stepan Alexandrovich Lososinov" (1928), which was written by Sergei

Zayaitsky. In this legend, along with the cruel knight Rem, who had not seen women before, his page also appears. The knight at Zayaitsky had a passion for

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to cut the heads of animals, in Bulgakov this function, only in relation to people, was transferred to Behemoth - he tears off the head of the entertainer of the Variety Theater Georges Bengalsky.

Behemoth in the demonological tradition is the demon of the desires of the stomach. Hence the extraordinary gluttony of the Behemoth in Torgsin (the store of the Merchant Syndicate), when he indiscriminately swallows everything edible. Bulgakov sneers at the visitors of the foreign exchange store, including himself. With the currency received from foreign directors of Bulgakov's plays, the playwright and his wife sometimes made purchases in Torgsin. People seem to have been possessed by the demon Behemoth, and they are in a hurry to buy delicacies, while outside the capitals the population lives from hand to mouth. The "politically harmful" speech of Koroviev-Fagot, defending Begemot, "poor man repairs the primus stove all day long; he is hungry... and where can he get the currency from? - meets the sympathy of the crowd and provokes a riot. A fine-looking, poorly but cleanly dressed old man puts an imaginary foreigner in a lilac coat into a tub of Kerch herring.

The scene when the authorities try to arrest Behemoth in the Bad Apartment, and he announces that the cat is "an ancient and inviolable animal", arranging a buffoon shootout, most likely goes back to the philosophical treatise Epicurus Garden (1894) by Anatole France. There is a story about how the hunter Aristides saved goldfinches hatched in a rose bush under his window by shooting a cat that was approaching them. Frans ironically notes that Aristide believed that the only purpose of a cat was to catch mice and be a target for bullets. However, from a cat's point of view,

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who imagines herself the crown of creation, and flaunts her lawful prey, the hunter's act cannot be justified. The hippopotamus also does not want to become a living target and considers itself an inviolable being. Perhaps the episode with the goldfinches suggested to Bulgakov the scene when those who came to arrest Behemoth unsuccessfully try to catch his set of Koi FOR CATCHING BIRDS.

It is possible that the cat Behemoth, getting on the tram and trying to pay the fare, appeared not without the influence of Bely's fourth symphony "The Cup of Blizzards", where the hero's imagination was struck by the image of a pig in a coat, getting into a cab and behaving quite humanly. Hence, perhaps, the transformation of the lower tenant Nikolai Ivanovich into a boar in The Master and Margarita.

Another member of Woland's retinue, who plays an important role, is Azazello. He is defined in the novel as "a waterless desert demon, a slayer demon". The name Azazello was formed by Bulgakov from the old name Azazel (or Azazel). This is the name from the Rhetorical cultural hero of the Old Testament apocrypha — the book of Enoch, the fallen angel who taught people to make weapons and adornments. Thanks to Boris Akunin's novel "Azazel" and its television version, this character has now found a second wind - after Bulgakov's novel. Thanks to Azazel, women have mastered the "lascivious art" of face painting. Therefore, it is Azazello who gives Margarita a cream that magically changes her appearance. Of the entire retinue, it is he who works most closely with the Master's girlfriend, while Koroviev, Fagot and Gella punish the enemies of the Master of the second row and simply Muscovites who have succumbed to the devil's temptation. In the book

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I. Ya. Porfiryeva "Apocryphal Tales of Old Testament Persons and Events" (1872), most likely known to the author of The Master and Margarita, it was noted, in particular, that Azazel "taught people how to make swords, swords, knives, shields, armor, la mirrors, bracelets and various ornaments; taught to paint eyebrows, use precious stones and all kinds of ornaments, so that the earth corrupted

lass." Probably, Bulgakov was attracted by the combination of the ability to seduce and kill in one character. It is precisely for the insidious seducer that Azazello Margarita takes during their first meeting in the Alexander Garden. But the main function of Azazello in the novel is connected with violence. He throws Stepan Bogdanovich Likhodeev from Moscow to Yalta, expels his uncle Mikhail Alexandrovich Berlioz Poplavsky from the Bad Apartment, and kills Baron Meigel with a revolver. In early editions, Azazello committed this murder with the help of a knife, more befitting to him as the inventor of all edged weapons existing in the world. However, in the final text of *The Master and Margarita*, Bulgakov took into account that the prototype of Baron Meigel B.S. Shteiger had already been shot during the creation of the novel, and forced Azazello to kill the traitor not with a knife, but with a bullet. Azazello also invented the cream, which he gives to Margherita. This cream is called Azazello cream. The magic cream not only makes the heroine invisible and able to fly, but also endows her with a new, witchy beauty. And in the Bad Apartment, the murderous demon appears through the mirror, that is, also with the help of his own innovation.

In some surviving fragments of the 1929 edition of *The Master and Margarita*, the name Aza

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Zello was worn by Satan himself - the future Woland. Here Bulgakov, obviously, took into account the instructions of I. Ya. Porfiryev that among Muslims Azazel is the highest angel, who, after his fall, was called Satan. And the future Azazello then and later, until 1934, was called Fiello (Fiello). Perhaps the name Fiello, which means "son" in Latin, appeared under the influence of I. Ya. wife's son). The name Fiello set off the subordinate position of the future Azazello in relation to the future Woland (then still Aza Zello), and on the other hand, parodic equate

bring him to the messiah.

In the book of Enoch, the Lord says to the archangel Raphael: "Tie Azazel and throw him into the darkness and for the keys (drive) into the wilderness." In this case, Azazello is likened to a scapegoat from canonical

Greek Old Testament book Leviticus. There, Azazel is the scapegoat who accepts all the sins of the Jewish people and is annually driven into the wilderness. Ul. Y. Porfiryeva also cites the Slavonic Old Testament apocrypha about Abraham, which says that "the devil Azazel appeared, in the form of an unclean bird, and began to tempt Abraham: what do you, Abraham, on the heights of the saints, they don't eat, they don't drink; if there is no human food in them, all these will eat with fire and shake you." Therefore, in the last flight, Azazello takes on the appearance of a demon of a waterless desert. He, in the form of an "unclean bird" of a sparrow, appears before Professor Kuzmin, then turning into a strange sister of mercy with a bird's paw instead of a hand and a dead, demonic look.

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Apparently, the apocrypha about Abraham was reflected in Bulgakov's rough draft, dated 1933:

"The meeting of the poet with Woland.

Marguerite and Faust.

Black mass.

You won't rise to the top. You will not hear Mass. But you'll listen to romantic...

Margaret and goat.

Cherry. River. Dreaming. Poetry. The history of lipstick.

Here the devil did not let the Master (Poet, Faust) go to the "holy heights", where there is no "human food", but sent him to create in the last romantic shelter with earthly fruits (cherries) and a river from which you can drink water. Azazello here is obviously turned into a goat, i.e., he acquired his traditional appearance, and lipstick, which Azazel also gave people, acts as a wonderful cream.

The plots with Azazello's ointment, which turns a woman into a witch, and with the transformation of the demon himself into a sparrow, have ancient mythological roots. We can note "Lucius, or the Ass" by the ancient Greek writer of the 2nd century Lucian and "Metamorphoses"

his contemporary the Roman Apuleius. At Lucian, Hipparchus' wife undressed, "then, naked, she came to the light and, taking two grains of incense, threw them into the fire of the lamp and condemned for a long time over the fire. Then she opened a voluminous chest, in which there were many jars, and took out one of them. I don't know what it contained, but I thought it smelled like oil. Having picked it up, she rubbed it all over, starting with her toes, and suddenly feathers began to grow on her, a nose

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became raven and crooked - in a word, she acquired all the properties and signs of birds: she became nothing more than a night raven. When she saw that she was covered with feathers, she croaked terribly and, jumping up like a crow, flew out the window. In exactly the same way, Margarita rubs herself with Azazello's cream, but turns not into a crow, but into a witch, also gaining the ability to fly. Azazello himself in Professor Kuzmin's waiting room turns first into a sparrow, and then into a woman in a scarf of a sister of mercy, but with a man's mouth, and this mouth is "crooked, to the ears, with one fang." Here the order of transformation is reversed from that of Lucian, and reduced: instead of a raven, there are sparrows. It is interesting that Bulgakov dictated the episode with the punishment of Professor Kuzmin in January 1940 after visiting Professor V.I.

Bulgakov, describing Margarita rubbing herself with cream, also took into account the transformation of the sorceress Pamfila, which Lucius observes in Apuleius's *Metamorphoses*: one of them and, having drawn ointment from it, first rubs it for a long time between the palms, then lubricates his whole body from the tips of his nails to the top of his head, whispers for a long time with his lamp and begins to tremble violently with all his limbs. And while they shudder slightly, they are covered with a delicate fluff, strong feathers grow, the nose bends and hardens, crooked claws appear. Pamphila turns into an owl. Issuing a mournful

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cry, now she is already trying her hand, jumping slightly above the ground, and soon, rising up, spreading both wings, she flies away.

Another episode from Metamorphoses was reflected in The Master and Margarita in the scene of the murder of Baron Meigel. At Bulgakov's, "the baron began to fall on his back, scarlet blood splashed from his chest and flooded his starched shirt and vest. Koroviev placed the cup (into which the severed head of Berlioz had turned. - B.S.) under the beating stream and handed over the filled cup to Woland>. In Apuleius, the imaginary murder of one of the characters, Socrates, takes place in exactly the same way: "And, turning Socrates' head to the right, she (Meroya, the murderer. - B.S.) plunged the sword to the left side of his neck to the hilt and diligently took the poured out blood into a small fur brought to the wound, so that not a single drop could be seen anywhere. Note that in both cases the blood of the slain is collected not only to hide the traces of the crime, but also for the preparation of magical potions.

Witch Gella is a member of Woland's retinue, a female vampire. Bulgakov got the name "Gella" from the article "Sorcery" in the Encyclopedic Dictionary of Brockhaus and Efron, where it was noted that in Lesbos this name was used to call untimely dead girls who became vampires after death. When Gella, together with the administrator of the Variety Theater, Varenuha, who had been turned into a vampire, tried to attack Rimsky's financial director in the evening after a session of black magic, traces of cadaveric decomposition clearly appeared on her body: "The financial director looked around desperately, retreating to the window leading to the garden, and into this window, flooded with moonlight, I saw the face of a naked girl clinging to the glass

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visci and her bare hand, poking through the window and trying to open the lower valve ... Va-

renukha... hissed and smacked, winking at the girl in the window. She hurried, stuck her red head into the window, stretched out her hand as far as she could, began scratching the lower latch with her nails and shaking the frame. Her arm began to lengthen, like rubber, and covered with dead green. Finally, the green fingers of the dead woman grabbed the latch head, if I turn it, and the frame began to open ...

The frame opened wide, but instead of the freshness of the night and the scent of lindens, the smell of the cellar burst into the room. The deceased stepped onto the windowsill. Rimsky distinctly saw the spots of decay on her chest.

And at this time, an unexpected crowing of a rooster among the bodies from the garden, from that low building behind the shooting range, where the birds participating in the programs were kept. A loud, trained rooster trumpeted, announcing that dawn was rolling towards Moscow from the east.

Wild fury distorted the girl's face, she let out a hoarse curse, and Varenuška squealed at the door and fell out of thin air onto the floor.

The rooster crowed again, the girl snapped her teeth, and her red hair stood on end. With the third crowing of the rooster, she turned and flew out. And after her, jumping up and stretching out horizontally in the air, resembling a flying cupid, Varenuška slowly floated out the window through the desk.

Probably, Bulgakov's Kiev experience, captured in the novel *The White Guard*, was reflected here. There, Nikolka Turbin, in search of the corpse of Colonel Nai-Tours, ended up in the morgue, where he saw how the watchman Fyodor "grabbed the corpse of a woman by the leg, and she, slippery, slid down with a thud, like clockwork on the floor.

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Nikolka thought she was terribly beautiful, like a witch, and sticky. Her eyes were open and looked straight at Fyodor. Nikolka hardly took his eyes off the scar that encircled her like a red ribbon ... "The same scar encircles Gella's neck, which makes her related to Margarita from Goethe's *Faust*, the unfortunate lover of the protagonist of the poem, who was executed for the murder of a child (her story is repeated by the story of Frida). Gella moves freely through the air, thus taking on the resemblance to a witch, and

the unknown woman in the City's morgue in The White Guard is compared to the witch.

The fact that the cock's crow makes Hella and her henchman Varenuh retire completely corresponds to the association of the rooster with the sun, which is widespread in the pre-Christian tradition of many peoples - with its singing it announces the coming of dawn from the east, and then all the evil spirits, including those who have come to life dead vampires are removed to the west, under the auspices of the devil.

Characteristic features of the behavior of vampires - clicking teeth and smacking - Bulgakov, perhaps, borrowed from the story of Alexei Konstantinovich Tolstoy "Ghoul" (1841), where the main character is threatened with death by ghouls (you pir). Here, a vampire girl turns her lover into a vampire with a kiss - hence, apparently, the fatal kiss for Varenuh by Gella.

Hella, the only one of Woland's retinue, is absent from the scene of the last flight. The third wife of the writer E. S. Bulgakova believed that this was the result of the incompleteness of work on The Master and Margarita. According to the memoirs of V. Ya. Lakshin, when he pointed out to her the absence of Gella in the last scene, "Elena Sergeevna looked at me confused

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but she suddenly exclaimed with unforgettable expression: "Misha forgot Hella!!! However, it is possible that Bulgakov deliberately removed Hella from the scene of the last flight as the youngest member of the retinue, performing only auxiliary functions both in the TV Variety and in the Bad Apartment, and at the Great Ball of Satan. Vampires are traditionally the lowest category of evil spirits. In addition, Gella would have no one to turn into in the last flight, after all, like Varenuh, having turned into a vampire (the living dead), she retained her original appearance. When the night "revealed all deceptions," Hella could only become a dead girl again. It is also possible that Gella's absence means her immediate disappearance (as unnecessary) after the end of the mission of Woland and his companions in Moscow. In addition, there is already one witch on the last flight - this is Margarita, and Gella would only duplicate her in this episode.

Another member of Woland's retinue, who appears only once in the novel - at the Great Ball with Satan, is Abaddon, the demon of war. It can be assumed that the rest of the time he is too busy, because the wars on earth do not stop. This character probably owes his appearance in the novel to the novel by the writer and historian Nikolai Polev "Abaddon" and especially to the poem by Vasily Zhukovsky "Abaddon" (1815), which is a free translation of the epilogue of the epilogue of the poem by the German romantic Friedrich Gottlieb Klopstock "Messiah" (1751-1773). The hero of Zhukovsky's poem is an Old Testament fallen angel who led the angels' rebellion against God and was cast down to earth as a punishment. Abba

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dona, doomed to immortality, seeks death in vain: "Suddenly a planet lost in the abyss flew into the sun; the hour of destruction has come for her... she was already smoking and blushing... Abaddon flew towards her, hoping to collapse together... She scattered in smoke, but, ah!... Abaddon did not die! In The Master and Margarita, the planet, blown up in smoke, has turned into Woland's crystal globe, where people are dying and houses hit by bombs and shells are smoking, and Abaddon impartially observes that the sufferings for both belligerents are the same. Bulgakov's anti-war position, expressed as early as in the story "The Extraordinary Adventures of a Doctor" (1922) and based on his experience as a military doctor during the First World War and the Civil War, had an effect here. The war unleashed by Abaddon and presented to the eyes of Margaret is a very concrete war. On Woland's globe, "a piece of land whose side is washed by the ocean", which has become a theater of military operations, is the Iberian Peninsula. Spain is located here, where a bloody Civil War took place in 1936-1939. It should be noted that the episode with Abaddon and the globe first appeared in the version of 1937, when the war in Spain was invariably present in newsreels and news broadcasts on the radio (Woland just complains about the slurred voices of radio announcers, for which he got himself a crystal globe - the prototype TV, only live). Bulgakov showed constant interest in the events in Spain, and one of his last newspaper publications is connected with them. December 26

1956, Literaturnaya Gazeta published several letters from Soviet writers in connection with the sinking of an unknown submarine Torgo

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ship "Komsomolets" sailing to Spain. There was also Bulgakov's letter, in which the author of The Master and Margarita added his voice to those who spoke in favor of sending a squadron to Spanish waters (the question about the squadron was raised by the editors): "Soviet warships will be able to escort merchant ships, and to inspire respect for the flag of the Union, and, in the extreme case, to remind you how deep and dangerous the waters are in which the warmongers swim. At the same time, Bulgakov noted that, "in my deep conviction, words of indignation will not help here in any way." Although the letter and its content were largely predetermined, there is no reason to doubt that the writer's own convictions were also reflected here: wars can be stopped not by words of indignation, but by the use of force against the aggressor. Probably, here lies the key to why Woland is impassive about the results of Abaddon's work and does not share Margarita's indignation at the terrible consequences of the war, in particular, the death of innocent babies. He inspires the heroine that words are useless in this case. After all, Abaddon is blind, he is always wearing black glasses and cannot give preference to any of the participants in the war. This demon takes off his glasses only once - during the murder of Baron Maygela - it was this traitor that had to be destroyed, since he threatened to destroy the whole world of Woland and acted as an extremely successful competitor of Satan in the devil's field.

The name Abaddon comes from the Hebrew Abaddon. That is the name of the angel of the Apocalypse. It is mentioned in the novel The White Guard, where a patient of Alexei Turbin, ill with syphilis and having read

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The poet Rusakov, who reads the Revelation of John the Theologian, connects this angel with the military leader of the Bolsheviks, L. D. Trotsky, whose name is allegedly "in Hebrew Abaddon, and in Greek Apolly he, which means the destroyer." Note that literally Abaddon is translated as "the cessation of being." It is possible that from this connection, which arose in the White Guard, of the head of the Red Army with Abaddon, the idea was born in The Master and Margarita to call the war demon Abaddon. It is possible that the portrait of Azazello is somewhat suggested by Trotsky's appearance, since Azazello is a thin man with glasses, and his work is as impeccable as Trotsky's activity as head of the military department. Both of them are indifferent to the victims of the war.

The evil spirit in Bulgakov's novel is concentrated mainly in two rooms created by the writer's fantasy based on real Moscow buildings. These are the Bad Apartment and the Variety Theatre. The first is apartment No. 50 at 302-bis on Sadovaya Street, the second is the theater where Woland conducts a session of black magic. Woland and his retinue settle in Nekhorosha's apartment. Here there is a contact of otherworldly forces with the modern Moscow world. The prototype of the Bad Apartment was apartment No. 50 in house No. 10 on Bolshaya Sadovaya Street in Moscow, where Bulgakov lived in 1921-1924. In addition, some features of the layout of the Bad Apartment correspond to the more spacious apartment No. 34 in the same house where the writer settled in the period from August to November 1924. The fictitious number 302-bis is the encrypted number 10 of the prototype building according to the formula

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Ukrainian "bis" means "demon"). In addition, the fantastically large number (there was and is not a house with such a large number on any of the Sadovye streets in Moscow) should emphasize the unreality of what is happening, as well as the incredibly large number of the police department that issued the passport to Berlioz's uncle Maximilian Andreevich Poplavsky - 412th.

It is worth noting that apartment number 50 is captured

in a number of stories and feuilletons: "No. 13. - The House of El Pit-Rabkommun", "Psalm", "Moonshine Lake", "Recollection ... and others.

The first wife of Bulgakov T.N. Lappa recalled apartment No. 50 and the prototype of Annushka-Chuma, who killed Berlioz: "This apartment was not like the others. This was a former hostel, and there was a corridor system: rooms to the right and left. In my opinion, there were seven rooms and a kitchen. There was no bathroom, of course, and no back door either. We had a good room, bright, with two windows. From the entrance there is the fourth, the penultimate one, because the first communist lived alone, then the policeman and his wife, then Dusya next to us, she had one window, and then we, and after that there was one room. Basically, the workers lived in the apartment. And on the other side of the corridor, on the contrary, lived such Goryacheva Annushka. She had a son, and she beat him all the time, and he yelled. And in general, it is unimaginable what was going on there. They buy moonshine, get drunk, they always start to fight, women yell: "Help! Help! › Bulgakov, of course, jumps out, runs to call the police. And the police come - they lock themselves with a key and sit quietly. They even wanted to bully him." Unlike the corridor system in No. 50, apartment No. 34 had five rooms,

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rich financier Artur Borisovich Manasevich and his wife lived in two of which, their servants lived in another, Alexandra Nikolaevna Kibel and her son Vovka lived in the fourth, who served as prototypes for the heroes of the story "Psalm", and in the fifth instead of the departed son A. B. Manasevich the future writer Vladimir Arturovich Lyovshin (Manasevich), Bulgakov settled with T. N. Lappa. In the Bad Apartment, in contrast to Apartment No. 50, relatively intelligent tenants live (both party members), rather reminiscent of the inhabitants of Apartment No. 34 - the director of the Variety Theater Stepan Bogdanovich Likhodeev, who keeps Grunya's servants, and the chairman of MASSOLIT, Mikhail Alexandrovich Berlioz, having common initials with Bulgakov and a writing profession.

With the Variety Theatre, just as with the Bad Apartment, in Bulgakov's novel my imaginary space is connected. In early editions, the Variety Theater was called the "Cabaret Theatre". Happened here

a session of Woland's black magic followed by exposure. In this case, the exposure takes place literally: the owners of the newest Parisian clothes received from the devil in exchange for their modest Moscow dresses after the session, in an instant, against their will, are exposed, as fashionable Parisian rags disappear to no one knows where. The prototype of the Variety Theater was the Moscow Music Hall, which existed in 1926-1936 and was located not far from the Bad Apartment at Bolshaya Sadovaya, 18. Now the Moscow Theater of Satire is located here. And until 1926, the circus of the Nikitin brothers was located here, and the building was specially built for this circus in 1911 according to the project

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architect Nilus. The Nikitin Circus is mentioned in Heart of a Dog. It should be noted in this connection that the program of the Variety Theater contains a number of purely circus performances, such as the "miracles of the Julie family's cycling technique", the prototype of which was the famous circus cyclists of the Poldi (Podrezovyyh) family, who successfully performed on the stage of the Moscow Music Hall. "Money Rain", poured on the audience of the Variety show by Woland's henchmen, has a rich literary tradition. In Goethe's dramatic poem "Faust" in the second part, Mephistopheles, together with Faust at the emperor's court, invents paper money, which turns out to be a fiction. Another possible source for this episode is the passage in Heinrich Heine's Travel Pictures (1826) where the German poet gives an allegorical description of the political struggle between liberals and conservatives in satirical tones, presented as the story of Bedlam's patient. The narrator explains the world's evil by the fact that "the Lord God created too little money." Woland and his assistants, handing out paper gold coins to the crowd, seem to make up for the imaginary shortage of cash. But the diabolical chervonets quickly turn into ordinary paper, and thousands of visitors to Theatra Variety become victims of deception. For Woland, imaginary money is only a way to reveal the inner essence of those with whom Satan and his retinue come into contact. But the episode with the rain of chervonets also has a literary source closer in time - excerpts from the second part of the novel by Vladimir Zazubrin (Zubtsov) "Two Worlds", published

published in 1922 in the journal Siberian Lights. There, the peasants - members of the commune - decide

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split and destroy the money without waiting for the decree of the Soviet government. However, it soon turns out that money has not been abolished in the country, and then the crowd approaches the leaders of the commune, calls them deceivers and swindlers, threatens the right race and wants to achieve the impossible - to return the already destroyed banknotes. Bulgakov's situation is, as it were, a mirror image. Those present at the session of black magic first receive "supposedly money" (as one of the chapters of the early edition of the novel was called), which they take for real. When the imaginary money turns into worthless pieces of paper, the barman Sokov demands from Woland to replace them with full-weight gold pieces.

One of the sources for the episode with Woland's gold pieces was the essay "The Legend of Agrippa" by the writer and symbolist poet Valery Bryusov, written for the Russian translation of the book by J. Orsier "Agrippa of Nettesheim: the famous adventurer XY! V." (1913). It was noted there that the medieval German scholar and theologian Agrippa Nettesheim, according to his contemporaries, was a sorcerer, as if "often during his travels ... he paid in hotels with money that had all the signs of genuine ones. Of course, after the departure of the philosopher, the coins turned into a cart. To one woman Agrippa gave a basket of gold coins; the next day, the same thing happened to these coins: the basket was filled with horse dung. After the Great Ball at Satan's, Woland gives a pack of chervonets to the evil neighbor of Mikhail Alexandrovich Berlioz, Annushka-Chuma, who unwittingly contributed to the death of the chairman of MASSOLIT and tried to steal the golden horseshoe given to Margarita by the devil

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VENICE

wu is a symbol of not only happiness, but also the hooves of the devil. This money then turns into dollars, which the police confiscated from Annushka. For the heroine, the currency turned out to be as useless as manure for the woman supposedly benefited by Agrippa.

The reckless words of the march, with which Koroviev-Fagot forces the orchestra to end the scandalous session "with exposure", is a parody of the couplet from the vaudeville popular in the 20th century Lev Gurych Sinichkin, or the Provincial Debutante (1839) by Dmitry Lensky (Vorobiev):

His Excellency Calls her his And
even patronizes.

Bulgakov's couplets became even more humorous. They are addressed directly to Arkady Apollonovich Sempleyarov, the chairman of the Acoustics Commission, who demanded to expose black magic, but was exposed himself:

His Excellency Loved Poultry

And he took under the protection of
Pretty girls !!!

It is possible that the image with the birds here was prompted to Bulgakov by the "bird name" of both the author, who wrote under the pseudonym Lensky, and the main character of the vaudeville.

At the same time, the Variety Theater has rather deep aesthetic roots. As far back as 1914, the manifesto of one of the founders of Futurism by the Italian writer Filippo Tommaso Marinetti "Music Hall" (1915) was published in Russian translation

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in No. 5 of the Theater and Art magazine under the title "Praise to the Variety Theater" (probably similar

the transformation of the name prompted Bulgakov to replace the real Moscow Music Hall with the fictional Variety Theatre). Marinetti, in particular, argued: "The Variety Theater destroys everything solemn, holy, serious in art. He contributes to the impending destruction of immortal works, changing and parodying them, presenting them somehow, without any setting, without embarrassment, as the most ordinary thing ... It is necessary to absolutely destroy all logic in the performances of variety shows, noticeably contrasts and let everything extravagant reign on the stage... Interrupt the singer. Accompany the singing of the romance with abusive and insulting words mi ... Force the audience of the stalls, boxes and galleries to take part in the action ... Systematically profane classical art on stage, depicting, for example, all Greek, French and Italian tragedies at the same time in one evening, abbreviated and comically entangled together... Encourage in every possible way the genre of American eccentrics, their grotesque effects, striking movements, their clumsy antics, their immense rudeness, their waistcoats filled with all sorts of surprises, and trousers as deep as ship holds, from which together with a thousand objects comes a great futuristic laughter, which is supposed to renew the physiognomy of the world.

Bulgakov did not favor futurism and other theories of "left art", had a negative attitude towards the productions of V. E. Meyerhold and the project of a monument to the Third International by V. E. Tatlin (this reflects

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zilos, in particular, in his feuilleton "The capital in a notebook"). The story "Fatal Eggs" ironically mentions "The Theater named after the late Vsevolod Meyerhold, who died, as you know, in 1927 during the production of Pushkin's "Boris Godunov", when trapezes with naked boyars collapsed." The author of The Master and Margarita exactly follows all the recommendations of the famous Italian. The Variety really destroys everything sacred and serious in art. The programs here are devoid of any logic, which is personified, in particular, by the entertainer Georges Bengalsky, who does not talk nonsense and is distinguished, like American eccentrics, by clumsiness and rudeness. In-

Land and his assistants really force the parterre, the box, and the gallery to take part in the performance, prompting the audience to determine the fate of the unproblematic Bengalsky, and then to catch the chervonets falling like paper rain. Koroviev-Fagot makes it so that the march is accompanied by extravagant riotous couplets, and takes out of his pockets a lot of items that give rise to the "great futuristic laughter" in the public: from the watch of the financial director of the Rimsky Variety and a magic deck of cards to devilish chervonets and a Parisian fashion store dresses. And what is the Behemoth cat worth, easily drinking water from a glass or tearing off the head of a bored entertainer. Woland, arranging an experiment with money and the unlucky Georges of Bengal, tests Muscovites, finds out how much they have changed internally, in his own way strives to "renew the physiognomy of the world." And Bulgakov, with the hands of evil spirits, punishes all those involved in the Variety Theater for vulgarizing high art in the spirit of Marinette's calls

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ty, the manifesto of which turns into a session of black magic. Theater director Stepan Bogdanovich Likhodeev is thrown out of his apartment by Woland to Yalta, administrator Varenuška becomes a victim of the vampire Gella and turns into a vampire himself, with difficulty getting rid of this unpleasant position in the finale. The same Varenuška and Gella almost killed the financial director Rimsky, who only by a miracle escaped the fate that befell the administrator. The public is also punished, having lost both their ghostly Parisian outfits and their real Moscow ones. The paradox, however, lies in the fact that Bulgakov, not sympathizing with futurism and other trends of "left" art, in *The Master and Margarita*, as in his other works, widely used the grotesque, fearlessly confused the genres and traditions of different literary movements. and styles, willingly or unwittingly following Marinetti's theory here. Yes, and the author of the novel loved eccentric clowns. In *The Capital in a Notebook*, the clown Lazarenko is mentioned with admiration, who in the Nikitins circus, a stone's throw from the GITIS theater, where Meyerhold puts on his play, stuns the audience with "monstrous \$aNo". Bulgakov was only against the fact that the eccentric replaced high theatrical art, but did not mind if both were organically combined. In "Master-

re and Margarita" high philosophical content quite appropriately coexists with buffoonery. Many realities of a session of black magic at the Variety Theater were not invented by Bulgakov, but taken, as they say, from life. So, on August 4, 1924, one of the leaders of the OGPU, Heinrich Grigoryevich Yagoda, who appeared as one of the guests at the Great Ball with Satan, sent a secret to the places

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a circular, which said: "The Main Repertory Committee by circular No. 1606 of 15 / UP p. gave directive to all oblits and goblits... that they should, when allowing sessions, so-called "clairvoyants", "readers of thoughts", "fakirs", etc. set indispensable conditions: 1) an indication on each poster advertising that the secrets of the experiments would be revealed, 2) that during each session or at the end of it, the audience should be clearly and popularly explained about the experiments, so that the local layman would not have faith in the other world, supernatural power and "prophets".

Local bodies of the OGPU should strictly monitor the fulfillment of these conditions and, in case of evasion and undesirable results, prohibit such sessions through oblits and gublits.

But many readers of The Master and Margarita thought that the text of the posters "Today and every day at the Variety Theater is beyond the program: Professor Woland. Sessions of black magic with its full exposure", as well as the appearance after the scandalous session of people from a reputable institution on the Lubyanka, is entirely the fruit of Bulgakov's fantasy. In fact, the obligatory exposure of all sorts of "magic" on the theater or circus stage at that time was in fact vigilantly monitored by such a serious institution as the OGPU.

The devilish French fashion shop during a black magic session is largely taken from a story popular at the beginning of the 20th century. writer Alexander Amfitsatov "Petersburg smugglers" (1898), where at the home of one of the well-known smugglers there is an underground shop of fashionable women's dresses illegally imported into Russia.

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IN: EVE

The director of the Variety Theater Stepan Bogdanovich Likhodeev simultaneously turns out to be a tenant of the Bad Apartment and thus connects the two main habitats of Woland and his retinue. At the very beginning of the action, the evil spirit throws him into Yalta in order to make room both in the Bad Apartment and in the Variety Theater for the implementation of his plans. In the edition of 1929, the future Likhodeev was called Garasey Pedulaev and, obviously, had as his prototype the Vlady Caucasian acquaintance of Bulgakov, the Kumyk Tuaji na Peyzulaev, co-author of the play "Sons of the Mulla", the history of which is set out in "Notes on Cuffs" and "La Bohemia". It is felt that Bulgakov did not have particularly warm feelings for his forced co-author, who inspired him to create a "revolutionary hack". In the first edition of The Master and Margarita, Woland chose Garasya Pedulaev to go to Vladikavkaz. Then this hero flew over the roof of the house 302-bis on Sadovaya and immediately saw a large and very beautiful garden, and behind it "a heavy mountain towering high in the sky with a table-top, flat as a table" (the famous Table Mountain, at the foot of which located Vladikavkaz). In front of Garasi's gaze, an avenue appeared along which a small tram chimed merrily. Then, turning back, in the vague hope of seeing his house there on Sadovaya, Garasya was convinced that he could not do this in any way: not only was there no house - there was no Sadovaya herself behind ... Garasya burst into childish tears and sat down on a bollard, and heard the steady noise of the garden all around. A dwarf in a black ... jacket and a dusty top hat came out of this garden.

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His hairless woman's face wrinkled in surprise at the sight of the weeping man.

What are you doing, citizen? he asked Garasi, looking at him wildly. The director of the dwarf was not surprised.

What kind of garden is this? he asked only.

"Track," the dwarf replied in surprise.

-And who are you?

"I am Pulz," he squeaked.

- What mountain is this? Garas asked curiously.

- Table Mountain.

- In what city?

Anger expressed itself on the tiny face of a freak.

Are you laughing, citizen? I thought you were serious!

Lilliput leaves Garasi, indignant, and then he shouts:

"- Little man! .. Stop, have mercy! .. I ... forgot everything, I don't remember anything, tell me where I am, what city.

"Vladikavkaz," the dwarf replied.

Here Garasya drooped his head, slid down from the pedestal and, hitting his head on the ground, fell silent, spreading his arms.

The little man tore the chi lind off his head, waved it into the distance, and yelled in a thin voice:

"Policeman, policeman"

Bulgakov's impressions from the troupe of lili puts touring in Vladikavkaz were reflected here. In subsequent editions, Likhodeev was called either Stepa Bombeev or Likhodeev, but until 1937 he was thrown out of the Bad Apartment to Vladikavkaz. In 1936, T. Peizulaev died in Moscow. Perhaps, having learned about the death of the prototype, Bulgakov decided to remove the details that connected such an unsympathetic character with him. In the latest edition of the novel, unlucky

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HER VENE IS OUTSIDE

On the orders of Woland, Azazello sent the director of the Variety Theater not to Vladikavkaz, but to Yalta. Here the connection between Styopa Likhodeev and the hero of Mikhail Zoshchenko's story "Earthquake" (1929) Snopkov becomes obvious, who "throughout Yal-

that ... passed in his underpants. Although, however, no one was surprised by the earthquake. Yes, however, and so no one would be surprised. Unlike the hero of The Earthquake, Likhodeev, by his appearance in an obscene form, causes confusion in Yalta. However, he also acts as a victim of the elements, only not an earthquake, but otherworldly forces. It is significant that in the incidents that happened to Snopkov and Likhodeev, many small details coincide. Bulgakov's hero is punished, among other things, for drunkenness: before the forced journey in underwear and without boots to Yalta, he drank too much vodka and port wine (his adventures largely anticipate the plot from Eldar Ryazanov's famous film The Irony of Fate, or With a Light ferry", where Leningrad appears instead of Yalta). In the same way, the hero Zoshchenko on the eve of the earthquake (we are talking about the Great Crimean earthquake on September 11, 1927, just in the Yalta region) "ate one and a half bottles of Russian bitter", then fell asleep, was robbed and stripped down to his underpants. Waking up and walking a few versts from the city, "he sat down on a pebble and began to grieve. He does not recognize the area, and he cannot bring any thoughts. Both his soul and body are cold. And it is extremely desirable to eat.

Only in the morning Ivan Yakovlevich Snopkov found out how and why. He asked a passerby.

The passer-by says to him:

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HER CENTURY

- And why are you here, for example, in underpants?

Snopkov says:

- I don't understand it myself. Tell me, please, where am I?

Well, we got talking. Passerby says:

- So it will be maybe thirty versts to Yalta. Eva where did you go.

In a similar way, in the final text, Bulgakov describes Likhodeev's stay in Yalta: "Opening his eyes slightly, he saw himself sitting on

something stone. There was some noise around him. When he opened his eyes properly, he saw that the sea was roaring ... and that, in short, he was sitting at the very end of the pier, and that under him was a blue sparkling sea, and behind him a beautiful city on the mountains.

Not knowing how they act in such cases, Styopa got up on shaky legs and walked along the pier towards the shore.

A man was standing on the pier, smoking, spitting in the sea. He looked at Styopa with wild eyes. Then Styopa broke off such a thing: he knelt down in front of an unknown smoker and said:

— I beg you, tell me, what city is this?

- However! said the soulless smoker.

"I'm not a Nyan," Styopa replied hoarsely, "I'm sick, something happened to me, I'm sick... Where am I?" What kind of city is this:..

- Well. Yalta...

Styopa sighed softly, rolled on his side, and hit his head on the heated stone of the pier.

The colloquial style of the narrator is the same in both cases. But the reaction of the characters to what is happening is just the opposite. The very word "Yalta" reassures Snopkov, recognizing

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that he had climbed not so far from home in his wanderings. On the contrary, it terrifies Styopa. The director of the Variety Theater is unable to understand how he found himself hundreds of kilometers away from Moscow in an instant. The difference here is also in the objects of ridicule. In the final analysis, Zoshchenko's story is humorous and castigates drunkenness. His hero is a simple shoemaker. "Earthquake" is, as it were, an illustration of the well-known saying "drunk as a shoemaker." Bulgakov's image of Likho deev is a satirical image. Drunkenness is not the only and by no means the main vice of the director of the Variety Theatre. He is punished primarily for the fact that he does not occupy his place. In early editions, Li khodeev was directly called the "red director". This was the official name of appointees from among

There were party workers who were placed at the head of theater groups with the aim of exercising administrative functions and control, and the "red directors", as a rule, had nothing to do with theatrical art and did not understand a damn thing about it. In the epilogue of *The Master and Margarita*, Likhodeev receives an appointment more suitable for his passion for drinking and snacks - the director of a large grocery store in Rostov.

The material of the feuilleton "The Cup of Life" was also reflected in the image of Likhodeev. Volan's famous remark: "I feel that after vodka you drank port wine! Excuse me, is it possible to do this!" - grew out of the maxim of one of the heroes of this feuilleton: "Do you know Moscow port wine? A person does not get drunk from it, but in this way, he loses all concept. Likhodeev, waking up, remembers only how he kissed some lady and how he rode

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taxi with skegchist Khustov. In *The Cup of Life*, one of the characters, Pal Vasilyich, hugs and kisses an unknown lady, and then the narrator only remembers how they were driving a taxi. Waking up at home, he, like the director of the Variety Theater, is unable to get up.

Likhodeev also turns out to be connected with Bulgakov's feuilleton "Day of Our Life". His hero returns home after drinking and slurs his last monologue before forgetting: "What the hell did I want to do? yes, lie down... That's right. I go to bed... but ONLY I beg you to wake me up, wake me up, by all means, damn it, at ten past five... no, five past nine... I'm starting a new life... Tomorrow." Likhodeev allegedly makes an appointment with Woland for ten o'clock, and then the director really "hell taken" and threw him from Moscow to Yalta. In the epilogue, the former director of the Variety Theater begins a new life: he refuses port wine and drinks only vodka infused with currant buds, literally following Woland's advice, "became silent and avoids women."

The irony lies in the middle name of Likhodeev - Bogdanovich, since it was not God, but the devil who brought Styopa to the Variety Theater, where subordinates groan from him,

So, to the suggestion of administrator Varenuška whether Likhodeev, like Berlioz, had been run over by a tram, financial director Rimsky replies: "It would be nice..."

A dubious conversation with Berlioz "on some unnecessary topic", which took place "as I recall, on the twenty-fourth of April", which the director of the Variety Theater connects with the seal on Berlioz's door and the possible arrest of the chairman

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MASSOLIT, goes back to Bulgakov's correspondence with an old acquaintance. On April 19, 1929, the actor Nikolai Vasilievich Bezekirsky wrote to him from Ryazan. He knew Bulgakov in the autumn of 1921, while working in the Lito (Literary Department) of the Glavpolitprosveta. Bezekirsky wrote: "You will probably be very surprised that a stranger writes to you, but I, remembering our short acquaintance with you at a difficult time and knowing that you yourself were in a bad financial situation for some time, and, therefore, rather You will understand my past terrible situation: I have been administratively exiled for 3 years minus 6 provinces. The reason for me is still rather vague - the investigator of the GPU accused me of counter-revolutionary conversation in one house where I often visited, and as a result I was in Ryazan, lost my service in Moscow, was no longer a member of the union, etc., and here I can't find a job anywhere, and I'm in a position right now to get hooked anywhere! Judging by the fact that the second and last known letter from Bezekirsky to Bulgakov with gratitude for his help is dated April 26, 1929 on a postcard "for an answer" and reached Bulgakov, as can be concluded from the postmark, on April 28, it did not reach Before us, Bulgakov's letter to Bezekirsky was written and sent on April 24, 1929, exactly on the day when Likhodeev's conversation with Berlioz took place. The date of April 24 is also one of the indirect proofs that the action of The Master and Margarita in the Moscow part takes place no later than the beginning of May, otherwise Stepan Bogdanovich would hardly have been able to remember the exact day of the "dubious conversation". Since the events of the novel are timed precisely to 1929, Bulgakov, obviously, created

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deliberately used the date of his letter to Bezekirsky in the episode with the conversation between Likhodeev and the chairman of MASSOLIT. We also note that the incident with the actor exiled to Ryazan was used in the image of the Master in one of the editions of the novel, where the "Ryazan suffering" of the hero was mentioned.

The entertainer of the Variety Theatre, Georges of Bengal, is a parodic copy of Berlioz. His life with beheading does not stop for the simple reason that there was nothing in the head of the unlucky entertainer. The surname Bengalsky is a common stage name. It is possible that here Bulgakov was guided by one of the episodic characters in Fyodor Sologub's (Teternikov's) novel *The Little Demon* (1905), the dramatic artist Bengalsky. The direct prototype of Georges Bengalsky, perhaps, was one of the entertainers who performed at the Moscow Music Hall (from which the Variety Theater is largely written off) Georgy (or Georges) Razdolsky. However, there was another prototype, very well known to Bulgakov. This is one of the two directors of the Moscow Art Theater - Vladimir Ivanovich Nemirovich-Danchenko, in *The Theater Novel* depicted in the image of one of the two directors of the Independent Theater - Aristarkh Platonovich, who was almost constantly abroad. Bulgakov did not like Nemirovich-Danchenko and did not hide it, in particular, in letters to his third wife E. S. Bulgakov, whose sister, Olga Sergeevna Bokshanskaya, was Vladimir Ivanovich's secretary. In a letter dated June 2, 1938, Bulgakov, who was dictating a novel to his wife, feared that Nemirovich-Danchen

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ko will overwhelm his secretary with work and thereby stop the reprinting of the main work for Bulgakov: "Being in a particularly enthusiastic mood (we are talking about O. S. Bokshanskaya. - B.S.),

calls Nemirovich "That old cynic", Zali
bursting into a happy laugh.

Here's a style that makes me sick!

Eh, I wrote to you not to think about the theater and Nemirov, but about him myself. But how could one think that he would be able to harm the novel as well? And on June 3, 1938, Bulgakov informed his wife: "A chic phrase (O. S. Bokshanskaya. - B.S.): "You should show the novel to Vladimir Ivanovich." (This is at a moment of especially pervasive confusion and thoughtfulness.)

How, how! I am directly burning with impatience to show the novel to the philistine."

In the Theatrical Novel, Aristarkh Platonovich is in India and sends letters from the banks of the Ganges. And this river just flows through the territory of Bengal, the historical region of India. This is probably one of the reasons why the entertainer of the Variety Theater received the surname Bengalsky. He is presented in the novel as a cynic and a philistine.

The imaginary death of Georges of Bengal, whose head the cat Behemoth unscrewed, but then, at the request of merciful spectators, returned it to its place, probably reflected the scene of the equally imaginary murder of Socrates, one of the characters in Apuleius' Metamorphoses (P.): "And, turning Socrates' head to the right, she (Meroya, the murderer. - B.S.) plunged the sword into the left side of his neck up to the hilt and diligently took the poured out blood into a small fur brought to the wound, so that nowhere drops

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was not visible" (subsequently, Socrates safely comes to life). In the Bengal Behemoth, "howling wildly, in two turns tore off ... the head from the full neck," and then, when the head returned to its place, all traces of blood miraculously disappeared.

As we have already seen, Bulgakov knew the world demonological tradition very well. The sources of information on demonology for Bulgakov were the articles of the Encyclopedic Dictionary of Brockhaus and Efron devoted to this topic, the book by M. A. Orlov "History of human relations with

devil" (1904) and the book of the writer Alexander Valentinovich Amfiteatrov "The Devil in everyday life, legend and literature of the Middle Ages". Of the first two, numerous extracts with references have been preserved in the Bulgakov archive. There are no extracts with direct references from the work of A. V. Amfiteatrov in the archives of the author of *The Master and Margarita*, but a number of them undoubtedly go back to *The Devil*, in particular, about the demon Astaroth (this is how Bulgakov intended to name the future Woland in early edition of the novel). In addition, frequent references to the books of Amfiteatrov in Bulgakov's works (for example, to the novel "Maria Lusyeva Abroad" in the story "The Doctor's Extraordinary Adventures"), distinct parallels with the Amphitheatre's novel *The Fire-Flower* (1895-1910) and the study of the devil in *The Master and Margarita* makes one think that Bulgakov was well acquainted with the demonological work of Amfiteatrov. From the article "Astrology" by Brockhaus and Efron, Bulgakov took important details of the prediction of the fate of Mikhail Alexandrovich Berlioz, given by Woland at the Patriarch's Ponds:

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shook something like: "One, two ... Mercury in the second house ... the moon is gone ... six - misfortune ... evening - seven ..." - and loudly and joyfully announced: "They will cut off your head » According to the principles of astrology, the twelve houses are the twelve parts of the ecliptic. The location of certain luminaries in each of the houses reflects certain events in the fate of a person.

Mercury in the second house signifies happiness in trade.

Berlioz is really punished for having introduced merchants into the temple of literature—members of the MASSOLITLAA headed by him, concerned only with obtaining material benefits in the form of dachas, creative business trips, vouchers to a sanatorium (Mikhail Aleksandrovich is thinking about such a voucher in the last hours of his life). Unhappiness in the sixth house means failure in marriage. From further narration we learn that Berlioz's wife fled to Kharkov with a visiting choreographer. In the 1929 revision, Woland said more clearly that "the moon has left the fifth house." This testified to the absence of Berlioz children. It is not surprising that the only heir to the chairman of MASSOLIT turns out to be a Kiev uncle, to whom Woland immediately

Lags to give a telegram about the death of his nephew. My house here is the house of death, and the movement there of the luminary, with which the fate of the literary functionary is connected, means the death of Berlioz, which takes place in the evening of the same day. In the 1929 edition, in relation to Ivan Bezdomny, Woland reported that Saturn is in the first house - an indication of a dishonest and lazy person, such as Bezdomny was in the early version. In the final text of *The Master and Margarita*, Saturn in the first house was no longer mentioned, since now

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Ivan Nikolaevich was not endowed with the corresponding vices.

The number seven mentioned here is the same archetype related to the foundations of human thinking as the number three. As we will see later, the trinity is the basis of the structure and composition of Bulgakov's novel. But the septenary is also one of the oldest stereotypes of human thinking, dating back to the seven luminaries of the solar system, known from antiquity. Without the help of optical instruments, a person can see the Moon, Mercury, Mars, Venus, Jupiter, Uranus and Saturn in the night sky. Accordingly, along with the Earth and the Sun, people of antiquity knew seven objects of the solar system. Hence the seven days of the week, the seven notes, as well as the septenary structures in the mythology and folklore of all the peoples of the Earth, including the Seven Days of Creation in the Bible or the Seven Secrets of the Koran, or the seven hills on which many world capitals, such as Rome and Moscow. It is no coincidence that in the system of digital magic created by Pythagoras, the number "seven" personified the Cosmos. Seven is an archetype younger than three, but also very ancient. It arose when a person first began to carefully peer into the starry sky. And this happened when people were not yet divided by languages. Since the septenary is present in the myths of absolutely all peoples, it means that it was fixed in human thinking when all mankind still spoke a single parent language, now hopelessly lost.

Seven and three add up to ten. And each of the two main numbers, three and seven, subconsciously

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The deciphered Bulgakov requires his addition to the second of the numbers. From here, ten is the decimal number system that prevails on earth.

But it is worth emphasizing that the difference between family and three - the number "four" - is very significant in human thinking and culture. First of all, the four cardinal directions come to mind. When a person stands in an open field, four directions of movement always come to mind - forward, backward, right and left. Oriented relative to the Sun, they turn into four cardinal directions - east, west, north and south. A standing person with arms outstretched to the side symbolizes the number four. From here - and the cross as a symbol of the number four and the Sun, present in pagan cults long before the advent of Christianity. It is no coincidence that Berlioz, convincing Bezdomny that Christ did not exist in the world, claims that among the pagans there were many dying and resurrecting gods of the Sun, personifying fertility. It was with the Sun that the ancients associated fertility, since the sun's rays were necessary for the growth of cereals and fruits. In addition, they could make the level of manifestation of human sexuality dependent on the intensity of solar heat. In ancient times, a person was sacrificed to the Sun, crucified on a cross. Crucifixion among the Romans and other peoples is a memory of an ancient sacrifice, although by the time of Jesus Christ it had already degenerated into an ordinary and painful execution of criminals. And it is no coincidence that the number four and its derivatives are so abundant in *The Master and Margarita* - as a hidden reminder of the crucifixion of Yeshua, and also as a symbol of the devil.

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la, as opposed to three - the symbol of God. To begin with, the robbers Gestas and Dismas, who were crucified with him, were executed for the murder of four Roman soldiers. Koroviev gives the house manager Bosoy a bribe of four hundred rubles, which then miraculously turns into four hundred dollars. Berlioz receives at the Griboyedov House with a

four to five hours. The Griboedov's House restaurant is open until four in the morning, and only the death of Berlio and the strange trick of Homeless forces him to close at an inopportune time. In Stravinsky's hospital, Ivan Bezdomny, who has begun to run amok, is being held by four orderlies. There are four chairs in Rimsky's office. And Rimsky himself, having fled in a panic from evil spirits, is found later on the fourth of the same Leningrad Astoria Hotel in room four hundred and twelfth. Koroviev-Fagot, doing a trick with cards in the Variety Theater together with the cat Behemoth, exclaims: "Three, four!" And entertainer Georges Bengalsky, who became the victim of Koroviev's jokes, had to spend four months in Stravinsky's clinic. Arkady Apollonovich Sempleyarov "went to Elokhevskaya Street to visit the artist of the traveling regional theater Milica Andreevna Pokobatkova and spent about four hours visiting her." Describing his basement, the Master mentions that "opposite, four steps away, under the fence, there are lilacs, lindens and maples." And when the Master goes to Stravinsky's clinic, he meets a truck, which takes him to the clinic, "four kilometers behind the outpost." We see Yeshua crucified on the cross four hours after the start of the execution. The taxi driver gives change four rubles fifty kopecks from the devil's black

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vontsa Woland, turning into a narzan label. And another such chervonets, the change from which amounted to three rubles, generally disappears without a trace. The department in which they allegedly issued a pass to Poplavsky is the four hundred and twelfth. This number is fantastically large for Kyiv, and its second part is a product of four by three. By the way, it coincides with Rimsky's hotel room. Let's continue further. Berlioz's headless body is escorted in a truck by four men — three men and a woman (a woman in church tradition is always more closely connected with the devil than a man). One of the main persecutors of the Master lives in apartment 84. According to the thunder of the House of Drumlit, arranged by Margarita, "a boy of about four" stops. When Aphranius reports to Pilate about the murder of Judas from Kiriath, it seems to him that "four eyes are looking at him - a dog's and a wolf's." "About four o'clock on a hot day" security officers arrive at the house 302-bis

along Sadovaya Street to arrest Woland and his retinue. And as a result of the stay of this cheerful company in Moscow, four houses burn down. The number "four" is mentioned in the novel even more often than the number "three". The latter is present, I repeat, primarily in the structure of Bulgakov's novel. Thus, the devil is in the public eye, and God is hidden. In the course of the unsuccessful search for Woland and his companions, "nine Korovins, four Korovkins and two Karavaevs" were detained. The sources used by Bulgakov help unravel many of the mysteries of the demonology of the novel. From the book by M. A. Orlov, the author of *The Master and Margarita* took the name of Behemoth, many details of the shambles of different peoples used for Vel

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whom Satan had a ball with, some episodes from the biography of Koroviev-Fagot, etc. With the help of the "History of the Relations of a Man with the Devil", for example, the story of the costume of Prokhor Petrovich, chairman of the Spectacle Commission, is explained. The suit became empty after the chief, who too often mentioned devils, was actually taken by an evil spirit in the form of a werewolf cat Behemoth. Nevertheless, the costume continues to sit in the office and successfully perform all the functions of the missing Prokhor Petrovich: receive visitors, impose resolutions (which the returned owner subsequently approved of everything). This bureaucratic symbol is reminiscent of the protagonist of Yury Nikolaevich Tynyanov's story "Lieutenant Kizhe" (1928) or "rubber Polykhaev", who has a set of clichés of pre-prepared resolutions successfully used by his secretary, from the novel "The Golden Calf" (1931) by Ilya Ilf (Fainzilberg) and Evgeny Petrov (Kataev). However, the empty suit also has sinister infernal roots. Orlov's book tells of a German nobleman of the 15th century who "had the bad habit of calling the devil in all the difficult situations of life. One night, while traveling along a desert road accompanied by his servant, he was suddenly surrounded by a whole crowd of evil spirits, who grabbed him and dragged him away. But the servant, a very pious man, felt sorry for his master, and he, trying to save him from the devils, hugged him tightly, praying. The devils vainly shouted at him to leave his master. They couldn't do anything, and ba-

rin the blasphemer was thus saved by his servant. Here is a case with one sac

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Sona girl, who promised her poor nih: "If I marry another, then let the devil take me away on the very day of my wedding." After the bride broke her word and preferred the rich man to the poor, "during the wedding feast, two riders unknown to the owners rode into the courtyard of the house. They were received as guests and led into the hall where the feast took place. When everyone left the table and began to dance, the owners of the house asked one of these guests to dance with the newlywed. He gave her his hand and led her around the room. Then, in the presence of parents, relatives and friends, he grabbed her with loud cries, carried her out into the yard and rose with her into the air. And then, in the twinkling of an eye, he disappeared from sight with his prey, and at the same moment his companion and their horses disappeared. Whether the parents, under the assumption that their daughter was thrown somewhere on the ground, looked for her all day to bury her, but did not find her. And the next day, the same two horsemen appeared to them and gave them all the clothes and jewelry of the newlywed, saying that God had given only her body and soul into their power, and they must return the clothes and things. And having said this, they again disappeared from sight.

Bulgakov's servant of the "blasphemer master" is Prokhor Petrovich's secretary Anna Richardovna, but she, cohabiting with the boss, is by no means a model of Christian virtue. Therefore, the secretary fails to save Prokhor Petrovich from evil spirits. The Chairman of the Spectacular Commission habitually lies to Behemoth that he is busy and cannot receive him. For lies, and not only for rudeness, Bulgakov's hero is punished, disappearing before the eyes of the astonished secretary of the tarsha mistress in exactly the same way as

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Saxon bride who deceived the poor. At the same time, Woland's henchman did not encroach on clothes and things, and even on his soul, taking for himself (and even then only for a while) the body of Prokhor Petrovich, greedy for carnal pleasures.

The episode with Azazello's visit to Professor Kuzmin also has a correspondence in the History of Man's Relations with the Devil. One day someone knocked loudly on the door. "The servant was stealing and saw a man in a very strange suit in front of him. When asked what he needed, the visitor replied that he wanted to speak with the professor. He ordered to take it. The visitor immediately asked the professor several difficult theological questions, to which the experienced scholar, who had become hardened in disputes, immediately answered. Then the visitor suggested even more difficult questions, and the scientist said to him: "You put me in great difficulty, because now I have no time, I am busy. And here is a book for you: in it you will find what you need. But when the visitor took the book, the scientist saw that instead of a hand with fingers, he had a paw with claws, like a bird of prey. Recognizing the devil by this sign, the scientist said to him: "How is it you? Hear what has been said about you." And, having opened the Bible, the scientist showed him in the book of Genesis the words: "The seed of the woman will wipe out the head of the serpent." The irritated devil disappeared in great embarrassment and anger, but at the same time he made a terrible roar, broke the inkwell and spilled the ink and left behind a vile stench that was still heard in the house for a long time>. Azazello in The Master and Margari

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they make a big stir on the professor's desk: turning into a sparrow, he shits in the inkwell and breaks the glass on the photograph, and then takes the form of a sister of mercy with a bird's paw and a male voice. Kuzmin, like the Württemberg professor, at first refuses to accept the barman of the Variety Theater Sokov, saying that he is busy, but he does not recognize the intrigues of the devil in the mysterious sparrow and the nurse. Bulgakov's professor is punished for extortion. Although he had no patients that day,

a lot", initially he was ready to receive the barman only on the 19th, that is, in sixteen days, and only words about a fatal illness make him examine Sokov. Kuzmin, having taken a fee of three diabolical chervonets, which turned into Abrau-Durso labels, could not help the patient in any way. For imaginary help, he receives imaginary money.

Orlov described how an Italian youth in the 15th century in the vicinity of Rome "met the devil, who took the form of a very dirty and untidy man, in old torn clothes, with disheveled hair and a beard and a very angry face." This is how, only without a beard, Margarita Woland sees before the start of the Great Ball with Satan: "Two eyes rested on Margarita's face. The right one with a golden spark at the bottom, drilling anyone to the bottom of the soul, and the left one is empty and black, sort of like a narrow needle's eye, like an exit to a bottomless well of all darkness and shadows. Woland's face was slanted to one side, the right corner of his mouth was pulled down, deep wrinkles parallel to sharp eyebrows were cut on his high bald forehead ... Woland spread himself wide on the bed, was dressed in

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long nightgown, dirty and patched on the left shoulder. From the gaze of Satan, Margarita "tried to restrain the trembling in her legs by an effort of will," which means that he really frightened her.

M. A. Orlov quite positivistically expounded the development of the concepts of good and evil: "In the countless host of creatures that surrounded a person in life, he immediately had to distinguish those that were beneficial for him from those that were harmful. Thus, the first concept of good and evil spirits was outlined, and we know of only a small number of religions that would not distinguish between good deities from evil, gods from demons. With the greatest fullness and strength this dualism was expressed in the religion of the ancient Iranians, who expounded their teaching in the famous Zend-Avesta. Here we see a vivid personification and embodiment of the good principle in Ahura Mazda (Ormuzd) and the evil one in Angro-Manyus (Ariman). In this way, the evil inclination, the evil spirit, acquired the full rights of citizenship in the religious ideas of the native masses.

Every time a people changes its ancestral religion for a new one, one and the same invariable phenomenon is observed: the gods of the old faith turn into demons of the new faith, and at the same time, all the liturgical rituals of the old faith become sorcery and sorcery in the face of the new faith. So it happened with the primitive Aryan religion set forth in the Vedas. The ancient Indian deities of the virgin turned into evil demons (devas) of the Zend-Avesta. The gods of ancient Greece and Rome, in the eyes of the fathers of the Christian Church, turned into demons and evil spirits.

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In this way, our Europe, to its great disaster, inherited from the ancient primitive paganism with an endless pile of all sorts of superstitions and belief in evil spirits. The new faith, i.e. Christianity, fought these superstitions by all means. The essence of this hostile clash between pagan and Christian views of the devil is very easy to understand and understand. The pagan not only believes in the existence of an evil spirit, but also serves him. An evil spirit is as much a deity to him as a good spirit. Moreover, with a good deity, he does not see any need to bother with special zeal. He is always sure of the good disposition towards him of beneficent deities. Another thing is the evil gods. They must be positioned in your favor, otherwise, from them, except for evil and harm, do not expect anything. Therefore, the cult of the evil spirit in primitive mankind was developed much deeper, more detailed and more fundamental than the cult of beneficent gods.

Hence the birth of witchcraft, as an intermediary instance between man and the world of the gods.

Christianity has become in relation to the evil spirit a completely different point. While formally recognizing its existence, not thinking of denying it, by introducing this proposition into a dogma, it declared the evil spirit "Satan" (i.e., an adversary), an enemy of a good deity, as if the opposite of a deity. God is dominated by worship, Satan is only terrified. To renounce Satan is to serve and please God. Any attempt to address Satan as the highest spirit is apostasy.

And now the people, still saturated with the spirit of their ancient paganism, could not or did not want to

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understand and accept this new view of the spirit of darkness and evil: for him he was still a god, and he served him, pleased him, in the expectation of grace. This was the essence of that conflict between popular beliefs and Christianity, the bearers and keepers of which waged a fierce struggle with these old pagan views for almost a thousand years in a row.

Bulgakov in The Master and Margarita accepted the dualism of ancient religions, where good and evil deities are equal objects of worship. One of the persecutors of the Master is not accidentally named Arimanov - the bearer of the evil inclination, after the name of the Zoroastrian deity. Just in the years of the creation of the last Bulgakov novel, the people, under pressure from the authorities, changed "their ancestral religion to a new one," the communist one, and Jesus Christ was declared only a myth, a figment of the imagination (Berlioz was punished for blindly following this official directive on the Patriarchs). The bearers of communist views, either by conviction or conjuncture, waged a long-term struggle with Christianity, which Bulgakov also had a chance to observe. Christ was portrayed in the same way that Christianity once depicted pagan deities, making demons and evil spirits out of them. In The Master and Margarita, the poet Ivan Bezdomny, who presented Jesus Christ in his poem as a very unsympathetic person, is parodically pushed by Woland to refute the postulate: "To renounce Satan means to serve and please God." After the death of Berlioz, Ivan Nikolaevich is forced to believe in the devil, and through this he is convinced of the reality of Yeshua Ha-Notsri. Bulgakov took the idea of the "good devil" from the book by A. V. Amfite

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Atrov "The Devil in everyday life, legend and literature of the Middle Ages". It was noted there: "It is impossible not to notice that the concept and image of an evil spirit, different from good ones, is defined in biblical myth-making not earlier than the captivity (we are talking about the Babylonian captivity of the Jews. - B.S.). In the Book of Job, Satan is still among the angels of heaven and is by no means recommended as the sworn enemy of God and the destroyer of his creation. It is only a skeptical spirit, a lover-spirit, the future Mephistopheles, whose closeness to human doubt and protest against fate will subsequently seduce so many poets and philosophers. His power is still by proxy from the deity and, consequently, of the same character with him: it is only a service, flowing from a higher will. In Job's troubles, he is nothing more than a tool. Responsibility for the need for the incomprehensible and sudden suffering of the righteous, the deity, with his own lips, takes upon himself in the famous chapter, which even made our reasoner Lomonosov a poet. The Devil of the Book of Job is a skeptic who thinks ill of a man and envies him in the face of Higher Holiness, but, in the end, he is only a servant on such commissions, which the Higher Holiness cannot, so to speak, directly touch, because it humiliated the idea of its perfection. This is the factotum of heaven for evil deeds. Even more expressive is the role of such a factotum in the famous episode of the Book of Kings about a spirit who received a commission from God to destroy King Ahab by his deceit. This spirit does not even bear the nicknames of evil, dark, devil, etc. He is an angel, like everyone else, like that terrible angel who in one night performs the necessary countless battles

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nor: the slaughter of the firstborn of Egypt, the extermination of the hordes of Sennacherib, etc.

With Bulgakov, Woland also fulfills an order, or rather, a request from Yeshua to take the Master and Margarita to him. Satan in Bulgakov's novel is Ga-Nopri's servant "on such commissions, which the Highest Holiness cannot ... directly touch." No wonder Woland remarks to Levi Matvey: "It's not difficult for me to do anything."

The high ethical ideal of Yeshua can be preserved only in transcendence; in the earthly life of a brilliant Master, only Satan and his retinue can save from death, who are not bound by this ideal in their actions. A creative person, such as the Master (like Goethe's Faust), always belongs not only to God, but also to the devil. Amphi theater paid special attention to the Apocryphal Book of Enoch, where "especially ... in its most ancient part, the idea of the devil's proximity to man sounds for the first time, and his guilt is portrayed as apostasy from the deity towards humanity, betrayal of heaven for the earth. The devils of Enoch are angels who fell through love for the daughters of men and allowed themselves to be bound by the fetters of matter and sensibility. This myth ... carries a deep idea - the absence in nature of beings, by their very origin, evil-demonic; such beings, i.e. thoughts and actions in images, are the fruits of human evolution." In The Master and Margarita, Woland and the demons subordinate to him exist as a reflection of human vices that manifest themselves in contact with Behemoth, Cow-Fagot, Azazello. The latter, the demon of the void, comes from "Azazel, the demon of the waterless

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places," as it was designated in Bulgakov's preparatory materials for the novel. Amphitheatrov also writes about Azazel in The Devil: "The Jews lived too long as nomads in the burning deserts, so as not to take out of them the myth of the evil spirit Azazel reigning in them, perhaps an echo of the Egyptian Set, to which the Egyptians considered Sinai to be subordinate. peninsula. The notorious custom of driving out as a sacrifice to this Azazel the "goat of redemption", loaded with the sins of Israel, is well known. He held on to Judaism almost until the fall of Jewish state independence and, dying, came into contact with the Christian antithesis symbol of the lamb, who took upon himself the sins of the world. The author of The Devil adds that the apocryphal book Bereshitt Rabban "considers this Azazel the worst of the angels who were captivated by earthly women and through this became demons. He taught women to adorn themselves with jewels and stones, to blush and whiten. Bulgakov via Azazello performs the function of a demon-killer, the function of violence, taking upon himself the sins associated with this. He also gives Margarita a magical

cosmetic cream. turning her into a witch. And finally, it is Azazello who directly extracts the Master from his Arbat cellar for a flight to the last shelter, and the Master is the Moscow analogue of Yeshua, the lamb who took upon himself the sins of mankind.

Amfiteatrov noted: "The contradiction between the very concept of "evil spirit", on the one hand, and "good", on the other, should have prevented the people from creating the idea of a good devil, in contrast or in correction to the evil devil. But not only the people, but also the theologians could not resist the temptation

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open the door to this primitive idea. One of these good devils asked for "colorful clothes with bells" as a reward for his service in the monastery, and this is exactly how the future Azazello is dressed in the early edition of The Master and Margarita. The author of The Devil quotes a German popular story about Faust, where he "has a long theological conversation with Mephistopheles. The demon speaks very thoroughly and truthfully about the beauty in which his master Lucifer was dressed in heaven and which he lost for his pride, in the fall of the rebellious angels; about the temptations of people by devils; about hell and its terrible torments.

Faust. If you were not a devil, but a man, what would you do to please God and be loved by people?

Mephistopheles (grinning). If I were a man like you, I would bow before God and pray to him until my last breath, and do everything that depends on me so as not to offend Him and not arouse His indignation. Keep His teachings and law. I would call, praise, honor only Him and through that I would deserve, after death, eternal bliss.

Woland is just as respectful towards Yeshua Ga-Nopri, allowing himself to mock only at his narrow-minded and narrow-minded disciple Levi Matthew. Amfiteatrov also mentions "a wonderful Little Russian story about a devil who, having fallen in love with a young girl who fell into a witch not by her own desire, but by heredity from her mother, not only helps

divorce this poor thing, but also sells himself as a sacrifice for her to his vengeful comrades...

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stupid even the highest stage of Christian love and readiness to lay down one's life for one's friends. Moreover, there are devils who by their good qualities are much superior to people, and the spectacle of human meanness and cruelty leads them to sincere indignation and horror.

With Bulgakov, Margarita also becomes mine not by her own will, but by the call of the blood, being the great-great-great-granddaughter of one of the French queens named Margarita - Navarre (1492-1549) or Valois (1553-1615), whom rumor associated with evil spirits. By the way, A. V. Amfiteatrov's "Notebook" (1909) mentions "the works of both Marguerites of Valois" – "genuine monuments of "love", as it was understood by the best, most elected and educated society in France of the 15th-17th centuries", moreover, according to the author, this is "such a stench that you will not find, not only in Russian ancient literary monuments, but, perhaps, even in obscene oral tales. And besides, it is the stench that is rough, unadulterated, without apologies and illusions. The stink of feelings and the stink of language." Perhaps this was one of the reasons why Bulgakov made the French queens amiable to the devil. Woland and his retinue, like "good devils" at the Amphitheater, punish evil, punishing Berlioz, Poplavsky, Stepan Bogdanovich Likhodeev, Aloisy Mog roar and other, far from the best representatives

Moscow population.

According to Amfiteatrov, "the most decent, sweet and amiable of the devils who ever crawled out of hell into the world, of course, is Astarot" from Luigi Pulci's chivalric parody poem "The Big Morgaite" (1482). Here is a good magician Ma

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Iajiji, in order to help Roland (almost made a mistake - Woland) and other paladin knights, summons the devil Astaroth, who "breaks the slip from his tongue that God the Son does not know everything that is known to God the Father". Malajigi is puzzled and asks why? Then the devil will speak a new, long, long speech, in which he very learnedly and quite orthodoxly talks about the Trinity, about the creation of the world, about the fall of the angels. Malad jiji notes that the punishment of the fallen angels is not very consistent with the endless goodness of God. This objection drives the demon into a frenzy of indignation: "It is not true! God has always been equally good and just to all his creatures. The fallen have no one to complain about but themselves." To the knight, Rinaldo Astarot explains "the darkest tenets of faith", and insists that

Only the faith of Christians is right.
Their law is holy and just and firmly
established.

Upon arrival at Ronceval, Astaroth says goodbye to the knights with words that are completely justified by him:

Believe me: there is no corner in the world without nobility, It is also vada, among our ugliness.

Rinaldo regrets his separation from Astaroth, as if he were losing his own brother in him.

"Yes," he says, "there is nobility, friendship, and delicacy in hell! Probably, in connection with Pulchi's poem, in the presentation of Amfiteatrov, Bulgakov, in the preparatory materials for the early edition of The Master and Margarita, left the name Astarot as one of the possible names for the future Woland. Satan in Bulgakov's novel treats Christianity with respect, does not fight with it, but

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performs those functions that Yeshua and his disciple cannot perform, which is why they are entrusted

otherworldly forces. In relation to the Master and Margarita, Woland and his retinue behave nobly and quite gallantly.

Bulgakov also took into account Amphytheatrov's interpretation of the following passage from Goethe's Faust: "What the hell is Mephistopheles in Goethe's Faust showing in the role of a preacher of morality in worldly wisdom, devilishly fooling a student who came to Faust for teaching and advice on choosing a career. .. Following the diabolical advice, the student - in the second part of "Faust" - turned into such a vulgar "at-docent" that the devil himself felt ashamed: what kind of "professor by appointment" did he bring out. In The Master and Margarita, the God-fighting poet Ivan Bezdomny turns from Berlioz's pupil ("student") into a pupil of Woland and the Master (whose prototype was Faust). Following the advice of Satan, in the finale he really turns into a self-confident "vulgar professor" Ivan Nikolaevich Ponyrev, unable to repeat the feat of the brilliant Master.

The amphitheatres are also distinguished by the "devils-so far Yanniki". They are "quite numerous in poetry", "who nevertheless knew how to find salvation in the mercy of God and were returned to paradise, so to speak, to a secondary service." To such devils, he first of all attributed Abbadon, who mourned the death of Christ on Golgotha, from The Messiah (1751-1773) by Friedrich Gottlieb Klopstock. This poem also served as a source for creating the image of Bulgakov's Abaddon, who, although acting as an impartial demon of war, but removes his dark

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points when the traitor Baron Meigel dies, i.e., allows evil to be punished.

The amphitheater's "Devil" lists the definitions of Satan given in the Middle Ages: "the son of sorrow, mystery, the shadow of sin, suffering and horror." Bulgakov's Levi Matvey calls Woland "the spirit of evil and the lord of shadows", to which the devil remarks that "they are not obtained from objects and people."

At the end of his book, Amfiteatrov stated: "The growth of the public is the growth of morality; the growth of morality is a decrease in the fear of an external threat and an increase in internal self-

responsibility. That is why the death penalty and many cruel punishments that were common in former times are disappearing from modern legislation. And that is why faith in the devil-torturer and in hell full of condemned sinners who have no forgiveness also disappears. In the Middle Ages, judges, for the most insignificant fault, threatened with death, and a confessor with hell, and both have reason for this, since any other argument was not convincing in a society that was violent, rude, ignorant and feared nothing but death and the afterlife. retribution imagined with purely pagan materialism. An increase in ethical consciousness simultaneously extinguishes the need for both the death penalty and the demon. The realm of fear is replaced by the realm of reason. Despotic governments are replaced by liberal governments. The dawn of the socialist system is dawning ahead... The great ethical despot, the demon, has nothing to do in their conditions, and he disappears like the king of the old regime, who fled from the rebellious people into irrevocable and inglorious exile. He completed his work with the words of the Italian researcher Arturo Graf, whose book about

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devil served as the basis of the amphitheater's work: "The work begun by Christ eighteen centuries ago (an Italian wrote at the end of the twentieth century. - B.S.), civilization has finished. She conquered hell and redeemed us forever from the devil."

A. V. Amfiteatrov created his "Devil" in 1911, even before the First World War and the October Revolution in Russia. Also, before the First World War, a book by M. A. Orlov was written. Bulgakov was already working on The Master and Margarita when the dawn of socialism had risen over Russia and all the charms of the new system had become apparent, right down to political trials reminiscent of medieval witch trials (participants in one of these trials are present at the Great Ball at Satan). Yeshua Ha-Nozri speaks about the kingdom of truth and justice, but Pontius Pilate interrupts him with a cry: "It will never come! When Bulgakov's last novel was being written, the Soviet Union, like no other country before, was a kingdom of fear renewed by socialism, and therefore the appearance of the devil in Moscow is quite appropriate. Moscow scenes of The Master and Margaret

you" take place exactly nineteen centuries after the execution of Christ, and Bulgakov is not at all as optimistic as A. V. Amfiteatrov, A. Graf, M. A. Orlov or the American Charles Lee, on whose "History of the Inquisition" the author relied. Stories of human intercourse with the devil", looked at the disappearance of the social roots of mysticism. In a letter to the Government on March 28, 1930, the writer specifically pointed out the "black and mystical colors ... which depict the countless ugliness of our life" in his satirical stories. The same beauties

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ki are also present in Bulgakov's last novel.

An important source of The Master and Margarita was not only A. V. Amfiteatrov's study of the devil, but also his novel The Fire-Flower. Here there is already a description of the Moscow psychiatric hospital, where the sworn attorney Petrov was imprisoned. The patient is tormented by a hallucination - his mistress Anna, who committed suicide because of Petrov's forthcoming marriage. His friend, Alexei Leonidovich Debryansky, is infected by Petrov with madness, and after Petrov's death, the ghost of Anna haunts Debryansky. Alexei Leonidovich predicts the death of his comrade, waking up from a dream, although no one can tell about it. At Bulgakov's, Ivan Bezdomny, awakened, feels that the Master and Margarita have already died. Amfiteatrov describes in detail the history of the poison "aqua tofana" and, in particular, notes that this poison was usually added to soup. Bulgakov's Mrs. Tofana appeared at Satan's Great Ball thanks to the entry about "aqua to Fana" in the Encyclopedic Dictionary of Brockhaus and Efron, but the entry with the soup, found in The Master and Margarita, was not in the dictionary entry. Most likely, acquaintance with the "Fire-flower" prompted Bulgakov to look for additional information about the poison mentioned there. Amfiteatrov has minor characters - the corridor attendant at the Karpov hospital and the old zakrystyn Aloiziy, who may have given their names to the courier of the Variety Theater Karpov and Aloisy Mogarych.

Amfiteatrov, as a convinced positivist, believed that all "mystical" phenomena lend themselves to a strictly scientific explanation at the expense of a sick question.

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imagination, hypnosis, or mental illness causing hallucinations. A follower of the naturalism of the French writer Emile Zola, he wrote many works, such as the novel "The Heat of the Color" and studies about the devil, as anti-occult, expressing in them his views on issues of demonology in full accordance with naturalistic poetics. In The Fire Blossom, a psychiatrist professor says to Debryansky: "Audio hallucinations. - another half of grief, and only if the visual ones went ... "In The Master and Margarita, Behemoth calls himself a "silent howling hallucination". However, in accordance with Bulgakov's poetics, the rational explanation (in the form of hypnosis and schizophrenia) present here for supernatural events far from exhausts what is happening.

Bulgakov's acquaintance with the works of the Austrian writer of the first third of the 20th century, Gustav Meyrink, one of the creators of "magical realism", was extremely important for the demonology of The Master and Margarita.

Meyrink's works were well known to Bulgakov's friend writer Yevgeny Ivanovich Zamyatin. In particular, in the article "New Russian Prose" (1923) he noted: "There are now dozens of authors in the West - in philosophical, social, mystical fiction: Harald Bergstadt, Oge Madeland, Kollerup, Brenner, Meyrink, Farrer, McOrlan, Benois, Randolph, Shnuda, Bernard Shaw, even Upton Sinclair... Russian literature is gradually beginning to flow into the same stream: the novel Aelita by A. Tolstoy, the novel Julio Jurenito by I. Ehrenburg, the novel We » the author of this article; works of writers of the younger line - Kaverin, Lunts, Leonov.

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Bulgakov's fantastic novels "Deviliad", "Fatal Eggs" and "Heart of a Dog" and the novel "The Master and Margarita" also joined this stream. But with the works of Meyrink, direct parallels are also found in Bulgakov's work. So, in Meyrink's story "J. M.", translated into Russian in the 1920s, the main character Georges Macintosh, a man with obvious infernal features, returns to his native provincial Austrian town and, under the pretext of discovering a large gold deposit, provokes fellow countrymen to demolish houses along certain streets, and in the finale, it turns out that the destroyed sections form, in the city plan, his initials - Zh. and M. ve"(X/).

The protagonist of Meyrink's most famous novel, The Golem (1915), master Anastasius Pernat, a stone carver, reunites with his beloved Miriam in the finale on the border of the real and otherworldly worlds - "at the wall of the last lantern">. Bulgakov's Master and Margarita are reunited and find peace in the last shelter on the border of existence and non-existence.

In The Golem, the red-haired Rosina, who has clearly infernal features, dances naked in the restaurant U Loiziczek, where decadent writers gather. During the dance, only her hat and tailcoat remain on her, which are the uniform of the waitresses of this institution. In The Master and Margarita, the red-haired vampire witch Gella appears before the bartender of the Variety Theater Sokov in a headdress and a lace apron of a waitress, worn on her neck.

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a stingy body (although the stingy (or eunuch?) does not allow any corruption with his co-workers even in his thoughts). The very same atmosphere of the restaurant "At Loizi Cheka" is very reminiscent of the atmosphere of the restaurant Griboedov's House. Here is how Athanasius Pernath describes what followed Rosina's appearance at the restaurant: "The pictures that flash before me become fantastic: like a fumes of opium. The captain embraced the half-naked Rosina and slowly circled with her to the beat ... The necks stretched out, and another one joined the dancing couple,

even weirder. A young man resembling a woman, in pink tights, with long blond hair down to his shoulders, with lips and cheeks rouged like a prostitute's, lowering his eyes in coquettish embarrassment, is pressed against the chest of Prince Atenstadt. The harp plays a sweet waltz. A wild revulsion for life squeezes my throat.

In the same way, in *The Master and Margarita*, the author, the narrator, watching the fun in the Griboedov restaurant, is filled with disgust for life: "... The famous Griboedov jazz struck ... Glukharev danced with the poetess Tamara some movie actress in a yellow dress ... Young people of unknown profession in a boxy haircut, with padded shoulders (a hint of employees of the OGPU in civilian clothes. - B.S.), danced a frail, anemia-fed girl in a wrinkled orange silk dress danced with him. Oh gods, my gods, poison me, poison!

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At the same time, the thought of poison cowardly visits Pilate when he realizes that he will have to approve the death sentence of Yeshua Ha-Nozri. Just as justified are the words about poison in connection with the Griboedov public. After all, as it turns out from the further narration, it was these people who killed the ingenious Master. In both Bulgakov and Meyrink, writers' restaurants symbolize the low material, to which the majority of writers are committed. This is opposed by the aspiration of Athanasius Pernath and the Master to the highest manifestations of the spirit.

"Restaurant" motifs make *"The Master and Margarita"* related also to another novel by Meyrink, *"Val Purgis Night"* (1917), which features the "Green Frog" establishment. This restaurant, as can be judged by the name alone and the name of the owner, is characterized with a great deal of authorial irony: "Great heads of all times and peoples adorned the walls in the form of numerous portraits; their strict selection testified, beyond any doubt, to the loyal views of the hosts.

on, Mr. Wenzel Bzdinka - with an emphasis on "n", - at the same time they stigmatized the shameless assertions of vile slanderers that in his youth Mr. Bzdinka was allegedly a sea robber. In Bulgakov's novel, this witty passage is developed into a colorful image of the director of the restaurant Dom Griboedov and the imaginary pirate Archibald Archibaldovich: "And at midnight there was a vision of a vado. A black-eyed, handsome man with a dagger-like beard, in a tailcoat, came out onto the veranda and cast a regal glance over his possessions. They said, the mystics said, that there was a time when the handsome man did not wear a tailcoat, but was girded with a wide ko

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a sash from which pistol grips protruded, and his raven-wing hair was tied with scarlet silk, and sailed in the Caribbean Sea under his command of a brig under a black coffin flag with an Adam's head. But no, no! Mystic seducers are lying (does Meyrink really mean such a seducer? - B.S.), there are no Caribbean seas in the world, and desperate filibusters do not swim in them, and the corvette does not chase after them, does not spread over the wave cannon smoke (of course, there is a sea, but for the alien romanticism of the Griboedov public, this "filibuster sea" does not seem to exist. - B.S.). There is nothing, and there was nothing! There is a stunted linden tree, there is a cast-iron grate and behind it is a boulevard...)

Arguments about the filibustering of Archibald Archibaldovich are a playful echo of Meyrink. Bulgakov and the Austrian writer had a strong dislike for the philistine rejection of extraordinary phenomena. In *The Master and Margarita* and in *The Night of Valiturgis*, a similar philistine look is parodied in the author's

monologues.

The appearance in *The Green Frog* of the sleepwalking actor Tskadlo (whose last name means "mirror" in Czech) is very reminiscent of Ivan Bezdomny's visit to the Griboyedov's House restaurant after Berlioz's death on Patriarchal Day. Bzdinka in Meyrink's novel is the personification of Satan Lucifer. A homeless man, like Tskadlo, falls under the hypnotic influence of Woland, a representative of otherworldly forces, and, like a lunatic, loses the ability to

navigate in space and perceive the true chronology and sequence with

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being. In "Walpurgis Night", the arrival of Tspkadlo is perceived as something inexplicable and mysterious: "How could it happen that in the thick of this drunken mess, the actor Tsrkadlo suddenly appeared from under the ground, it was a mystery ... "Notary" also did not notice at first his presence. Therefore, despite his rude, but, alas, too late signs, Tskadlo did not move from his place, obviously not noticing them; it was risky to remove the actor by force: the central director would certainly have fainted from amazement and therefore would have twisted his neck even before the calculation.

The first of the visitors noticed the strange guest TY "fakir>". He jumped up in horror and stared at Irkadlo, absolutely convinced that as a result of his meditations, an astral body had materialized from the other world, intending now to twist his head for this. And indeed: the appearance of the actor was frightening; this time he was without make-up: the yellow parchment of his skin became waxy with everything, and his sunken eyes looked like withered black cherries on him.

Most of the gentlemen were too drunk to immediately understand the whole strangeness of what had happened; and Mr. Central Director especially; he completely lost the ability to be surprised and only grinned blissfully, believing that some new friend wanted to decorate the feast with his presence. He slid down from his chair, intending to greet the ghostly guest with a brotherly kiss. Tsrkadlo, without changing his facial expression, allowed him to approach... And only when Mr. Central Director was already swaying next to him, opening his arms and bleating his usual "bee, bee", Prkadlo

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sharply tossed his head, threw him a hostile look. From this look, the unlucky director died on the spot.

And in exactly the same way, albeit with less tragic consequences, Ivan Bezdomny appears to the visitors of the Griboyedov's House restaurant: "Out of nowhere, a light flared up near the iron grate and began to approach the veranda. Those sitting at the tables began to rise and peer and saw that a white ghost was walking towards the restaurant together with a light (a ghost is precisely the materialized astral body that Meyrink speaks of. - B.S.), everyone seemed to be ossified at the tables with pieces sterlet on forks and bulging eyes. The porter, who at that moment had stepped out of the restaurant hanger into the yard to smoke, trampled on his cigarette and moved towards the ghost with the obvious aim of blocking his access to the restaurant, but for some reason did not do this and stopped, smiling foolishly.

The behavior of Griboedov's porter, in fact, copies the behavior of the "notary" from "Walpurgis Night", and the appearance of Bezdomny has the same bewitching and frightening effect on visitors as the appearance of Tsrkadlo. Ivan is barefoot, in a torn sweatshirt, with an abrasion on his cheek and with a paper icon on his chest, which frightened the official atheists from MASSOLIT to death. Fortunately, for an unknown person in glasses with an affectionate, fleshy and shaven face, who inadvertently entered into a conversation with a mad poet, the result was not as sad as for the central director from Walturgis Night: a well-wisher with a "jubilee voice" earned a slap in the face.

In this novel by Meyrink, events unfold

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are in the period after the night of May 1, the famous Walpurgis Night, when evil spirits enter the world. In The Master and Margarita, the action begins on the evening of May 1, with the arrival of Woland and his retinue at the Patriarch's Ponds.

In another of Meyrick's novels, The White Domini's End (1921), we find the same formula that Bulgakov expressed with classical simplicity:

ism: "Manuscripts do not burn." In the mystical Meyrink we read: "Yes, of course, the truth does not burn and it is impossible to trample on it! It becomes clear again and again, just like the inscription above the altar in the Church of Our Lady in our city, where the icon is constantly falling." Woland revives the burnt novel of the Master from non-existence in order to restore the true story of Jesus Christ. Similarly, in Meyrink, the recurring inscription above the altar, due to which the icon of the Mother of God falls, symbolizes that truth can be connected not only with God, but also with the devil. In *The White Dominican*, the writer explains the existence of two types of human realization in art, the "black" and "white" ways of comprehending spiritual truth, by saying that "an artist is a person in whose brain the spiritual, magical outweighed the material. This can happen in two ways: in some - let's call this path diabolical - the brain and flesh gradually decompose through debauchery, revelry, inherited or acquired vice and become, so to speak, lighter on the scales. At the same time, the magical involuntarily reveals itself on the phenomenal plane. The cup of the spiritual draws you in, not because it is heavy, but only because the other cup is lighter.

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In this case, the work of art exudes the smell of decay, as if the Spirit is dressed in clothes that phosphorescent with the light of decay.

Another part of the artists—I would call them anointed ones—won power over the Spirit for themselves, just as St. George defeated the beast. For them, the cup of the Spirit descends into the world of phenomena by virtue of its own weight. Therefore, their Spirit wears the golden garments of the sun.

But in both cases the scales are tilted in favor of the magical. For the average person, only the flesh has weight. The devil-possessed, as well as the anointed, are moved by the wind of the invisible realm of fullness, some by the north wind, others by the breeze of dawn. The average person, on the other hand, always remains a frozen pack.

What is this power that uses the great artists as its tools to preserve the symbolic rites of the magic of the other world?

I'll tell you, it's the same power that once created the church.
She erected two living pillars at the same time: one white, the other
black. Two living pillars that will hate each other until they know
that they are just two pillars for future triumphal gates.

Bulgakov's Master combines both paths. The creator of the novel
about Pontius Pilate and Joshua Ha Notsri, where the moral
uncompromisingness of the former is opposed to the cowardice
of the latter, he is eventually forced to surrender to the protection of
the devil. But the paradox here is that it is through the devil Woland
that Yeshua delivers the well-deserved reward to the Master.

Even in The Golem, Meyrink proclaimed false the principle
that "it is necessary to study the external

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nature in order to create a work of art," and formulated another:
"true contemplation with closed eyes, vanishing as soon as they
are opened, is a gift that all artists boast of, but in reality is
inaccessible even to one in a whole million ". Bulgakov's Master also
creates with the help of inner intuition.

In The White Dominican there is also a motive of peace,
so important for Bulgakov. Here it is associated not only with
eternity, but also with the "white" way of achieving the highest spiritual
perfection. At Meyrinka, Baron Jocher instructs his son
Christopher Taubenschlag in this way: "It is better to learn to
wander along the white road. But you should never think about
its end, because it is unbearable - because it has no end. She
is endless. The sun is on the mountain forever. But eternity and
infinity do not coincide. Only for the one who seeks eternity in
infinity, and not the "end", only for him infinity and eternity are one
and the same. One should wander along the white road only in
the name of the path itself, in the name of the joy of the path, and not
out of a desire to change one station for another.

True peace, and not a short respite, is only at the sun,
there, above the mountain. It is motionless and everything revolves
around it. Even

its herald, the dawn, radiates eternity, and so beetles and birds pray to it and freeze in the air until the sun rises. That's why you weren't tired when you climbed the mountain."

As Woland predicts, Margarita and the Master, on the way to their last refuge, meet dawn, which "began right there, immediately after the midnight moon. The master went with his

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a friend in the brilliance of the first morning rays across a mossy stone bridge (a detail of an Italian or Swiss, rather than a Russian landscape - B.S.). They crossed it. The stream remained behind the faithful lovers, and they walked along the sandy road.

"Listen to the silence," Margarita said to the master, and the sand rustled under her bare feet, "listen and enjoy what you have not been given in life — silence." Look, ahead is your eternal home, which you were given as a reward. I can already see the Venetian window and the vines climbing up to the roof. This is your home, this is your eternal home. I know that in the evening those whom you love will come to you, whom you are interested in and who will not alarm you. They will play for you, they will sing for you, you will see the light in the room when the candles are burning. You will fall asleep, putting on your greasy and eternal cap, you will fall asleep with a smile on your lips. Sleep will strengthen you, you will reason wisely. And you can't drive me away. I will take care of your sleep."

In the "sunset" Bulgakov's novel, the main thing for the Master, as well as for the heroes of The White Dominican, is not the final goal, but the path to it - the process of creativity. The road to the last refuge does not recall the path that one has to go to the realm of true peace "near the sun, above the mountain" in the "White Dominican". All living things froze as if in prayer at the dawn, towards which Bulgakov's heroes are walking. But the "joys of the journey" for Bulgakov himself and Meyrink were different. The first aspired to the esoteric absolute, the infinite comprehension of the mysteries of magic. In this he saw the way to the exaltation of the spirit over the flesh. For the second, like

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for the Master created by his imagination, the meaning of life was in artistic creativity in itself, in devotional service to literature, and through service to literature, in service to the people. Just before his death, on March 4, 1940, in a rare moment of enlightenment amid a terrible illness, Bulgakov said: "I wanted to serve the people ... I wanted to live and serve in my corner ... I did no harm to anyone."

Margarita, who promises to protect her lover's sleep in the last asylum, reminds Ophelia from *The White Dominican*, who, in her suicide note, addresses Christopher Tau Benschlag: "Stay on earth in the name of our love! Live your life, I beg you, until the angel of death himself, without your call, comes to you. I want you to be older than me when we meet again. Therefore, you must live to the end of your life on earth! And I will wait for you there, in the Land of Eternal Youth. Ophelia is older than her lover and hopes to meet him again in eternity already matured. Bulgakov's heroine, on the contrary, is eight years younger than the Master, and they come to the land of Eternal Youth together. Here the Master gets rid of the immense fatigue that he had accumulated in his earthly life. After all, he had to go down the "black" path. On the contrary, the hero of *The White Dominican*, who has chosen the "white" path, does not experience fatigue, because, unlike the author of the novel about Pontius Pilate, he does not seek earthly recognition.

Meyrink was convinced that eternity and infinity coincide only for those who follow the path of esoteric initiation. This motif is also in *The Master and Margarita*. Master in eternity finds a way

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ness to endless creativity. By candlelight, he will have to create new, invisible

world-famous masterpieces. But Bulgakov's hero is not given an endless series of incarnations - new life incarnations with which Meyrink rewards his characters. For them, death is only the transition of the immortal Self from one state to another.

In *The White Dominican*, Meyrink argues that "the world on the other side is as real (or unreal...) as the earthly one. Each of them is only a half, but together they make up one whole... That other world is even more real than our earthly one; this latter is nothing but a reflection of the beyond, and not vice versa. For Bulgakov, on the contrary, the other world is only a reflection of the earthly world in human consciousness. Woland and his retinue are just a product of the writer's fantasy, helping to expose human vices.

Christopher Taubenschlag bears the same name as the founder of the family, and is his last offspring, on which the ancient family should be interrupted. Bulgakovskaya Margarita also bears the name of the first in the family - the medieval French queen and is her last descendant. On the beloved of the Master, who does not have children, this branch of the family must inevitably be interrupted.

The Master and Margarita is most similar to Meyrink's last and, according to many critics and readers, Meyrink's best novel, *The Angel of the Western Window* (1927), which was not translated into Russian until 1992. Probably, Bulgakov was familiar with the German text, and could also have known about the content of this work from that

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Zamyatin or from two other friends of his - the philosopher and literary critic P. S. Popov and the Germanist philologist N. N. Lyamin. All three spoke excellent German and were interested in contemporary German literature. The protagonist of *The Angel of the West Window* is Baron Müller, who lives in the 20th century, and at the same time acts as a prominent English scientist, alchemist and mystic of the 15th century, Sir John Dee, who is connected with the baron through the chain of generations. Müller is the last member of the Gladhill family. He turns out to be the owner of the manuscripts of his distant ancestor John Dee and, trying,

like adepts of alchemy, to acquire the highest extraterrestrial and extramaterial truth, eventually merges with the image of the ancestor, begins to feel like John Dee or at least a new earthly incarnation (incarnation) of the famous alchemist. In Meyrink's last novel, Russian characters play an important role. Muller's agent provocateur is the old Russian émigré antiquary Lipotin. Before John Dee, he appears as a messenger of the Russian Tsar Ivan the Terrible Maske, which means, translated from the Anglo-Chinese jargon, "trifle", "nonsense", "nitsch". Lipotin emphatically goes back to one of the "demons" of Dostoevsky's novel of the same name, the provincial official Liputin, a man no longer young, but who had a reputation for being a great liberal and atheist. In terms of his functions, Lipotin also resembles another hero of Russian literature with a similar surname. We are talking here about the provocateur Lippanchenko from the novel by A. Bely "Petersburg", the prototype of which was the famous agent of the security department Evno Fischelevich Azef. Meyrink's Lipotin is an agent of the goddess

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evil, the mistress of black cats Isais Black and Bartlet Green. The latter leads the "crow-headed" English rebels of the middle of XY! century, who fought against the church. But at the same time, Bartlet Green is the Prince of Black Isais, her first servant and the evil genius of the John Dee family, seeking to snatch the soul of the alchemist from the forces of light. In *The Master and Margarita*, a role similar to the role of Lipotin is played by Koroviev-Fagot, who also genetically ascends to a number of Dostoevsky's heroes. Another Russian in the "Angel of the West Window" is an old emigrant, Baron Mikhail Arangelovich Stroganov. He dies at the very beginning of the story, and Lipotin predicts the death of Stroganov, saying that he will not survive the last pack of cigarettes he has just started. At Bulgakov's, at the very beginning of *The Master and Margarita*, Mikhail Alexandrovich Berlioz, whose initials coincide with Stroganov's, dies. Woland also predicts Berlioz's imminent death, and the chairman of MASSOLILAA, a non-smoker, does not have time to smoke "the last pack of cigarettes" created by Satan of Nasha Marka, just as his smoking companion, the poet Ivan Bezdomny, does not have time to do this.

The words that Bulgakov used as an epigraph to *The Master and Margarita* and are a dialogue between Goethe's Mephistopheles and Faust: "... so who are you, finally?" - "I am part of that power that eternally wants evil and eternally does good", are quoted (in the Mephistopheles part) and in the "Angel of the West Window". Baron Müller uses them to characterize Bartlet Green, one of the "short-sighted demons of the left hand", a character who, in his role in the novel, is close to Bulgakov's Woland. Muller, before spiritually merging with John Dee,

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concludes that the great alchemist "is by no means dead, he is - let's say for brevity - a kind of otherworldly person who continues to act in accordance with his clearly formulated desires and goals and strives to fulfill himself in the future. Mysterious channels of blood can serve as an "excellent conductor" of this vital energy... Suppose that the immortal part of John Dee circulates along this channel like an electric current in a metal wire, then I am the end of the conductor, on which the charge called "John Dee", a charge of colossal otherworldly power ... I have been entrusted with a mission. The goal - the crown and the realization of Baphomet - is now on me! If only - worthy! If you keep! If ripe ... Fulfillment or catastrophe, now and ever and forever and ever! And this is entrusted to me, the last one. " Therefore, the intrigues of Bartlet Green, of which John Dee was a victim, turn out to be for the benefit of Muller, only helping him find his true otherworldly essence. Voland is a kind of conductor of good through evil machinations. In Meyrink, the forces of evil and darkness are personified not only by Bartlett Green, but also by Black Isais, whose earthly incarnation is the Russian-Caucasian (Colchis) princess Asaiya Shatokalungina. The struggle between the forces of light and darkness for the soul of Baron Müller is symbolized by the rivalry between his beloved Johanna From (John Dee loves her under the name of Yana) and Asay Shatok Lungina. In Bulgakov, in the image of Margarita, the features of good and evil, light and darkness, a pure lover, a symbol of eternal femininity, and a witch, into which she turns under the influence of Azazello's magic cream, are bizarrely combined.

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The Angel of the Western Window, II, called by John Dee, is the same Azazel, to whom Azazello ascends, the demon of the waterless desert and death, the lord of the demons of the West, i.e., the land of death. Adept Gardner-Gertner (both of his surnames in translation from English and German mean "garden nickname"), also reminiscent of Bulgakov's Woland and helping Dee-Muller to resist Isais and Bartlet Green, defines the Angel of the West Window as follows: "Echo, nothing more! And he spoke about his immortality with every right to do so, for he had never lived, and therefore was immortal. Death has no power over those who do not live. Everything that came from him - knowledge, power, blessing and curse - came from you who conjured him. He is just the sum of those questions, knowledge and magical potentialities that lived in you... How many more of these "Angels" are ripening there on the green fields that go into the endless perspective of the Western Window! Truly, their name is legion. If in Meyrink the Angel becomes a majestic personification of the demons of the very human consciousness, generated by him as a phantom, then Bulgakov's Azazello is only one of Woland's henchmen, performing executioner functions. I remember that in the early editions of The Master and Margarita Woland was called Azazello. This brought him closer to the West Window Angel. Bulgakov's Satan also acts as a reflection of the thoughts and vices inherent in people. The "mysterious channels of blood" in Bulgakov's novel are followed rather not by a Master like John Dee, but by Margarita, the great-great-great-great granddaughter of the French queen of the 19th century, a contemporary of the English alchemist. One can recall the words of Koroviev-Fagot that "questions

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blood - the most difficult questions in the world} and his likening of the blood connection "fancyly shuffling my deck of cards." Note that in one of the original versions of the latest edition of the novel,

Marguerite's kinship with the French queen was explained by the transmigration of souls, in full accordance with the Buddhist teaching, of which Meyrink was an adherent. Here the words of Koroviev-Fagot sounded like this: "You yourself are of royal blood ... here is the question of the transmigration of souls ... In the 15th century you were the queen of France ... I will take this opportunity to bring you regret that your famous wedding was marked by bloodshed ... "(it was about St. Bartholomew's night). In the final text, Margarita's connection with the queen remained only at the level of blood, but not the transmigration of souls, and therefore Koroviev's apologies also disappeared. Bulgakov, unlike Meyrink, did not believe in the transmigration of souls, and in later editions of the novel he eliminated this motif from his narrative.

A number of details of The Master and Margarita and The Angel of the West Window coincide. So, at Meyrink, the heroes make an excursion on a giant black Lincoln to the ruins of the mysterious Elzbetstein castle, which in the finale is destined to die in a volcanic flame. Their car, having developed supernatural speed, takes off into the air and continues flying over the mountains. During this flight, Johanna kills Azaya, and the Lincoln, with a silent driver in a leather robe in the form of the deceased cousin of the Baron Muller, John Roger, crashes on the river bank. In an early version of Bulgakov's novel, Margarita takes the flight from the Sabbath to the Bad Apartment in the company of witches and other evil spirits in two Lincolns,

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and in one of them the chauffeur was a rook in an oilcloth driver's cap, like John Roger's. Then, after the flight, one Lincoln crashed into a ravine and burned down there, and the other collided with an oncoming car on the highway, as a result of which people died. In the final text, "Lincoln" was simply replaced by an unspecified car. Let us note that in one of the versions of the intermediate version this scene, like Mayrink's, features one Lincoln, and the rook driver wears flared gloves, as in the West Window Angel.

In Meyrink's novel, Bartlet Greene sacrifices fifty black cats in order to unite with their mistress Isais (this rite is called "taigerm"). In the epilogue "Mas-

Tera and Margarita" there is a mass hunt for black cats, as a result of which about a hundred "of these peaceful, devoted to man and useful animals" were exterminated, and a dozen and a half, "sometimes in a severely mutilated form", were delivered to the police. Here we have an original parody of "tigerm".

There are two more parallel episodes in the novels of Meyrink and Bulgakov. In The Angel of the Western Window, before Baron Müller's transition into another existence (or shortly after such a transition, for time in Meyrink's novel is blurred and the ratio of the real and other worlds is sometimes difficult to reduce to some single time scale), Lipotin appears to him. The antique dealer's neck is tied with a red handkerchief to hide the dagger wound inflicted by one of his fellow Tibetan monks, masters of the mysteries of magic. Lipotin-Masque allegedly divulged these secrets to Muller, for which he was punished. During their conversation, "death stuck to the window pane"

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the pale face of the princess" Asayi. At the end of the conversation, the baron realizes that he was not talking with the old antiquarian, but only with this phantom-ghost, for in reality there is no one in the chair where Lipotin is sitting. With Bulgakov, in the same way, administrator Vareukha appears in front of the financial director of the Rimsky Variety Theater, trying to hide a huge bruise near his nose on the right side of his face under the brim of his cap - indirect evidence that Azazello, who hit him, is left-handed, "a demon of the left hand." Like Lipotin, Vareukha speaks with a Roman altered voice, and with a bite of Gella covers her neck with a gray striped scarf. At the end of the conversation, the financial director discovers with horror that the administrator sitting in the chair does not cast a shadow and, consequently, is only a ghost. In the window, Rimsky sees Gella with obvious traces of cadaveric decomposition. We also note that the image of Emperor Rudolph P, the famous patron of alchemists, could appear among the guests at the Great Ball with Satan under the influence of Bulgakov's acquaintance with the "Angel of the Western Window", where the alchemist emperor was assigned a prominent role.

Baron Muller not only merges with John Dee ("I fused with him, merged, fused together;

he did not disappear, he disappeared into me. He is me, ia is he forever and ever”), but, having thus overcome the spell of the Black Isais, he acquires true immortality, becoming the All-Man, rising above Being and Other Being, finding in himself the energy necessary to achieve the highest spiritual Self. This means, according to Gnostic and Theosophical teachings, merging with Jesus Christ. Christ in Meyrink's novel is the Divine Logos-Is

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mud, and Pontius Pilate appears in the same context with his question about Truth. In the new world, standing above both Being and Other Being, Baron Müller, a writer who found the manuscripts of John Dee (or created them himself?), a master who passed the path of the Grand Master (with the help of the head of the Masonic order of the Rosicrucians, adept Gertner), although he unites with his mystical beloved Queen Elizabeth in the ruins of Elzbetstein (at the same time it is John Dee's family castle in Mortlake), he is completely deprived of the opportunity to engage in literature and, in general, the humanities. This circumstance is especially emphasized in the “Angel of the Western WINDOW”: “.. You will not gain power in magic with questions or book knowledge.” From now on, the place of application of the forces of Muller-Dee “will become a laboratory: in it you will be able to carry out what your soul has been striving for all your life.” This refers to the desire of John Dee to acquire the philosopher's stone (the main goal of all alchemists) and through this - to achieve absolute spiritual harmony. He becomes a “helper of mankind” and “until the end of time” he will be able to observe earthly existence. Through Muller-Dee, “the blessed emanation of eternal life” will pour out. But, like only one face of the two-faced deity Baphomet, the gaze of the hero Meyrink will always be turned only back to earthly life. Like other members of the Rosicrucian order, it is not given to him to know “what this eternal life is,” for, according to Theodor Gärtner, all Rosicrucians “turn their backs to the radiant, incomprehensibly life-giving abyss, while Yana stepped through the threshold of eternal light, looking forward”, since “Yana's path is female,

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sacrificial path. It leads where we cannot and have no right to follow it. Our path is the Grand Master, we are left here on earth in order to transform. Here is some kind of incomplete award given to Muller-Dee. A possible reason for this outcome is the earthly ambition of master John Dee, because of which the alchemist and the descendant who merged with him forever turned their gaze to earthly, and not to eternal life. With Meyrink, the full reward is fundamentally unattainable for anyone, and even the sinless Yana, who sacrificed herself to save her beloved, "avoided both being and non-being," because, according to Gertner, "it is also not given to us to see or at least assume what the eternity of the incomprehensible God; it is close and at the same time unattainably far from us, because it is in another dimension." Muller-Dee and Johann-Jane are eternally destined to stay in different dimensions. As if on the border of these dimensions, the Elzbetstein castle is located. Let us also point out that the main ideas and plot scheme of the "Angel of the Western Window" are present in Meyrink's early story "Meister Leonhard", where the main character seeks to find the perfect master and finally finds him in himself, on the ruins of the old castle, connecting with his dead beloved.

Bulgakov's Master is reunited in the other world with Margarita, finding the last shelter. Unlike the protagonist of The Angel of the Western Window, he is not only freed from earthly worries and rewarded with peace and quiet, but also receives an unlimited opportunity for literary creativity, for the assimilation of book knowledge. Woland rhetorically asks "thrice

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romantic master": "Wouldn't it be nice for you to write by candlelight with a goose quill, and Margarita draws a seductive prospect in front of him: "I know that in the evening those whom you love will come to you, whom you are interested in and who

won't alarm you. They will play for you, they will sing for you, you will see the light in the room when the candles are burning." Woland also invites the Master "like Faust, to sit over the retort in the hope that you will be able to fashion a new homunculus." However, in Goethe's Faust, the homunculus is created not by Faust, but by a supporter of the humanities, bookish knowledge, Dr. Wagner, to whom the protagonist of The Master and Margarita is likened. John Dee of Meyrink is an alchemist obsessed with finding the Philosopher's Stone, so in his last retreat he must continue what he did on earth: laboratory experiments. The goal of the life of the Bulgakov Master was the creation of a great novel, creativity in the spirit of the romantics of the late 18th - early 20th centuries. Therefore, in the last refuge, he will write with a quill pen and enjoy book knowledge, the heroes of his favorite books. To each is given according to his faith, as Woland proclaims in Bulgakov, and Theodor Gertner in Meyrink. Incidentally, the name Theodore, Greek for "God's gift," was borne by Dr. Woland in an early version, so that the infernal heroes of both writers are parodically connected with God.

In The Golem, The White Dominican, The Angel of the Western Window and other works by Meyrink, the main characters exist for some time in parallel both in the earthly and in the extraterrestrial world, and the spiritual embodiment of their inner "I" gets the opportunity to observe their

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earthly, bodily shell, which then perished in the fire of a fire. Thus, the spiritual substance is cleansed of everything that prevents it from merging with the Divine Logos, the One Messiah. At the same time, the number "12" in Meyrink symbolizes the end of earthly existence. For example, the house where the body of Baron Muller disappears in the fire is number 12. And Christopher Taubenschlag is the twelfth and last Baron Jocher. We find something similar in Bulgakov's The Master and Margarita. There, one of the variants of the earthly end of the main characters is the death of their bodies in the fire of a fire that did not spare the Arbat cellar. But at the same time, the Master and his beloved are carried away by Woland to their last shelter and from another world they see a fire devouring their former dwelling. However, for Bulgakov, all this is hardly connected with the esoteric spirituality.

transmutation. Rather, here is a metaphorical allusion to the immortality of great love and brilliant creativity. Although the epilogue of the novel speaks of the death of Margarita and the Master, readers are left with the feeling that the characters have simply passed into another dimension - into eternity, where other laws of recompense for talent and love operate.

At the end of *The Angel of the West Window*, Baron Müller acquires the ability to observe his earthly existence from the outside and reads in the latest issue of the newspaper that he allegedly died during a fire of "volcanic origin" that could not be extinguished, despite all efforts "valiant fire brigade. This fire took place at No. 12 Elizavetinskaya Street (an allusion to John Dee's mystical lover, Queen Elizabeth 1 of England, in combination with the sacred number "12"), and the body of Baron Muller

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was not found. In *The Master and Margarita*, in the flames of a fire caused by otherworldly forces in apartment No. 50 of house 302-bis on Sadovaya, the corpse of Baron Meigel, who was killed during the Great Ball with Satan, disappears, and there was no way to pull him out and put out the fire.

Interestingly, in the early editions, Azazello finished off Meigel with a knife, and only in the final text does the informer die from the revolver of a sure bullet. In *The West Window Angel*, Baron Muller and John Dee are repeatedly stabbed to death. Meyrink retains the duality of the fate of Müller-Dee - either he died in the flames of a fire, or his body disappeared without a trace. Bulgakov's Master and Margarita either committed suicide (they were poisoned by Azazello) or disappeared without a trace (the version of their abduction by Woland and his retinue is mentioned in the epilogue). The manuscript of Baron Müller, which makes up the novel "The Angel of the West Window", allegedly perished in a fire, but miraculously became the property of readers. In the same way, the manuscript of the novel about Pontius Pilate burnt by the Master is revived from the ashes, confirming Woland's words that "manuscripts do not burn." Like a black cat, Isais Chernaya, as the same newspaper report about the fire says, wanders through the ashes and attacks the landlord: "They talk about some suspiciously bold lady in an overly tight black lace dress (where do the vice police look? !), which wanders from night to night, as if searching for something, through the conflagration. One solid homeowner

a person who cannot be suspected of any romantic nonsense, if only because he is a member of the Christian Socialist Party,

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paid special attention to this "ghost" and often followed the slender stranger, of course, only to explain to her the defiant indecency of her behavior: in fact, to walk around the streets at night in such a narrow, translucent dress! So this exceptionally positive man, who does not forget about morality even late at night, insists that at a certain moment her shimmering silver dress was dissolved in the air and - oh, horror! - this completely naked lady approached the witness and, encroaching on his honor as an exemplary family man, tried to plunge him into the sin of adultery. Needless to say, all her tricks remained in vain, with the same success this daughter of sin could seduce a telegraph pole. Bulgakovskaya Margarita, turning into a witch, unsuccessfully tries to seduce the "respectable family man," appears naked at Satan's Great Ball. After the ball, she, like a cat, clings to the face of Aloysius the Magus growling, thanks to the denunciation that took possession of the Master's rooms. An article announcing the death of the protagonist of the "Angel of the Western Window" noted: "Not only the youth living next door to house No. whom it is difficult to suspect of easy thinking, they say that ghosts appear on the conflagration during the period of the flawed moon, and the same ones. Well, one wonders, why immediately with visions ?! For some reason, all these naive people do not come up with the completely natural idea of a hoax - if it is not a deception at all.

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nia! - arranged by some extravagant scales dressed up in carnival costumes. Surely there are still such people among the respectable inhabitants of our city! .. In The Master and Margarita, Woland convinces the barman of the Variety Theater Sokov with almost the same words that the gold coins thrown to the audience during a session of black magic were just a hoax, refusing to believe that someone could knowingly take advantage of them

as a means of payment:

"- Oh no no no! - the artist exclaimed, - did they really think that these were real pieces of paper? I do not admit the thought that they would do it cos

natively.

The barman looked around somehow crookedly and sadly, but said nothing.

- Are they scammers? the magician asked anxiously. — Is there really a mo sheniki.

In response, the barman smiled so bitterly that all doubts fell away: yes, there are swindlers among Muscovites.

Yiu Meyrink and Bulgakov potentially have the possibility of a rational explanation of what is happening. Purely theoretically, the "Angel of the Western Window" can be interpreted as the schizophrenic delirium of Baron Müller, accompanied by a split personality, provoked by the discovery of John Dee's manuscripts and hypnotic suggestion by Lipotin. But Meyrink consciously parodies such a reading in the newspaper note concluding the novel as an example of the philistine perception of mystical phenomena, the real possibility of which the writer himself did not doubt at all. Bulgakov has schizophrenia

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The idea of Ivan Bezdomny, which developed after the meeting with Woland at the Patriarchs and the death of Berlioz, is described clinically accurately. However, the author of The Master and Margarita, like Ernst Theodor Amadeus Hoffmann, whom he reveres, does not exhaust everything that happens in the artistic space of the work with a rational explanation, which, however,

does not indicate an inclination towards mysticism. It is no coincidence that in the article by I. V. Mirimsky "Social Fiction of Hoffmann", which was preserved in Bulgakov's archive, published in No. 5 of the journal "Literary Studies" for 1938, the writer emphasized the following lines: "The original works of famous magicians are quoted with scientific seriousness and demonolatry (specialists in demonology. - B.S.), whom Hoffmann himself knew only by hearsay. As a result, nicknames such as spiritualist, theosophist, ecstatic, visionary, and, finally, simply crazy are attached to the name of Hoffmann and receive wide circulation. Hoffmann himself, who, as is known, possessed an unusually sober and practical mind, foresaw the rumors of his future critics... But according to Yermolinsky's testimony, Bulgakov told him before his death: "... I am not a churchman and not a theosophist, God forbid.. ." Of course, Meyrink would never have uttered such words. The author of The Angel of the Western Window, sincerely convinced that spiritual harmony is fundamentally unattainable within the limits of earthly existence, in the last years of his life was an orthodox adherent of the Mahayanist branch of Buddhism and in his novels sought to show the possibility of achieving such harmony in a certain "third world". world", beyond the borders of both being and otherness. For Bulgakov, the mystical in The Master and Margarita was only a letter.

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in his letter to the Government dated March 28, 1930, pointing to "the black and mystical colors (I am a MYSTICAL WRITER), which depict the countless deformities of our life ... ". For Meyrink, the mystical was not a method of literature, but a way of transforming one's own being.

Was Woland a Freemason?

Freemasonry is often associated with demonology by opponents of Freemasonry. Freemasons were repeatedly accused of dealing with the devil, because the special, spiritual Christianity of the Freemasons seemed to many adherents of traditional Christian denominations a dangerous heresy. Bulgakov's otherworldly world of Woland is very peculiar.

a different link between the low modern Moscow world and the high ancient world of Yershalaim, where Christianity was born. Freemasonry in the minds of Bulgakov's contemporaries was closely associated with both Christianity and otherworldly forces. It is logical to assume, therefore, that Masonic symbolism plays an important role in *The Master and Margarita*. Moreover, the writer's father, professor of the Kyiv Theological Academy Afanasy Ivanovich Bulgakov, once wrote an article "Modern Freemasonry. (The Experience of Characterization)" (1903), where, relying mainly on the book of the German researcher I. G. Findel "History of Freemasonry" (1874), in particular, he noted: "Of course, every Freemason will say: None of us has in mind to hide their activities; none of us will begin to slander others about the goals of this activity; and yet we remain of the opinion that Freemasonry, in spite of the publication of its statutes, in spite of the multitude of books,

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written by his friends, his supporters and his enemies, and to this day remains an essentially unknown historical quantity, the definition of which can only be made approximately. It depends on the fact that in it, as well as in the Jesuit order, there is such a side, knowledge of which is available only to the most limited number of fully dedicated members, "because "within Freemasonry there are two categories of adherents: 1) those who do not know the last word, nor at least the last goal of the union (gaenz) and 2) true Freemasons who know well what they say and what they do. With this article, his eldest son was well acquainted. I note that the writer's father repeated the common anti-Semitic assertion that "at the present time, the ranks of the Freemasonic lodges are filled with Jews; it is clear that nothing good for Christianity can be expected from such lodges. He was rather hostile to Freemasonry, considering Freemasons ultimately hostile to the right of the glorious church. He posed the question: "How does Frankma's sonship relate to the Church of Christ?" - and argued that "the answer to this question is given by the Frankma sons themselves:" By its principle, without touching the dogmas, the Freemason Union refrains from any participation in religious unrest, production

smoked in various batches; he teaches to respect and honor every form of confession, but above all he takes care that his members in their lives show love and tolerance towards each other. Masonry deals only with man, trying to make good people out of its members. At the same time, it trains them to be good members for their religious societies...

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Freemasonry's desire for Christianity is a fiction based on false rumors and is the result of ignorance of the true nature of Freemasonry's activity. But ... it does not encourage religious indifference either ... it relies on the eternal foundations of all beliefs, it has in mind only the moral dignity of its followers, giving everyone complete freedom in his private opinions. On the basis of these words, one could conclude that Freemasonry from a Jew in general, a Buddhist, a Brahmin, a pagan, a Mohammedan, a Latin, a Protestant, or an Orthodox in general, prepares a good Mohammedan, a good Jew, a good pagan, a good Latin, a good Protestant, good orthodox. But, of course, such a conclusion would be absurd, because its basis contains a lie in essence; and that this is so, it can be seen at least from the fact that to be a good Jew or Mohammedan means to be a good enemy of any other faith; otherwise people must be hypocrites, hiding their views; but to maintain hypocrisy in the members of one's union can hardly enter into the plans of true Freemasonry, aimed at educating moral beings; hypocrisy is one of the most immoral vices; at best, members of the Freemasonry can remain indifferent to matters of faith, but indifference to the faith of their fathers is condemned everywhere, and from the above words ... it is clear that true Freemasonry does not encourage religious indifference. How does it get out of this predicament? It seems to be striving to create a new faith, which is established on the eternal foundations of all beliefs, on which

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universal principle, which can be found in every religion, i.e., on faith in the Greatest being, Personal Being, the Builder of the universe. Here A. I. Bulgakov, willingly or unwittingly, exaggerates the degree of religious indifference of Freemasonry.

Freemasons really did not attach importance to interfaith differences within Christianity (why, for example, many Russians in the 18th and 20th centuries could freely join French and German lodges, where the bulk of the members were Protestants and Catholics). However, in the Masonic lodges there have never been non-Christian followers of non-Christian religions who would retain their adherence to Buddhism, Islam or Judaism after joining the lodge. The ideal of Freemasonry is based on the commandments common to all Christian denominations.

AI Bulgakov in his article also gave information about the degrees of Freemasonry and the Masonic rite of initiation.

Freemasonry seemed to him a kind of gigantic circle, containing, according to the degree of initiation, several smaller circles of adepts: "From this union," say the Freemasons, "the one who believes differently is not excluded, but only the one who wants another and lives differently. . That is what it is

freemasonic union. It is the widest union within humanity, the most extreme circle, containing all smaller circles, and, moreover, the highest form of allied human life, in the sense that apart from it, there really is no other morality. -religious union based on what truly good people have in common. The author of "Modern Freemasonry" stipulated that in order to know exactly,

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what exactly to expect from Freemasonry by Orthodox and other Christians, "you yourself need to stand at the center of Freemasonry. And for this it is necessary to reach the highest levels of Freemasonry, to which the three lower levels (apprentice, journeyman and master) serve only as a threshold; members

these degrees are known only to a few chairmen of their lodges; they are under the direction of members of the highest orders: the "Scottish Rite Freemasons", the "Rosicrucians" and the "Invisibles" or "Rear Lodges"; to achieve this you need to have the 355th degree of Freemasonry. Actually, those who have this degree are at the head of the Freemason Union. A. I. Bulgakov described in detail the ceremony of initiation into the degree of a master: "The initiation of a "master" is a symbolic reproduction of the events transmitted in the legend about Hiram, the builder of Solomon's temple. In theory, the one who is initiated as a master should take the place in the coffin of the murdered master (Hiram) lying in the coffin, who did not want to tell the apprentices the sacred word of the master. For this purpose, the apprentice, seeking the degree of master, after being asked and examined, and an oath to remain silent, is placed with ceremonies in the coffin in which his immediate predecessor lay until that time. The whole meeting and place of the meeting has a gloomy appearance: all those present are dressed in a black dress with azure belts, covered with Masonic signs of the sun, moon and seven stars. The novice apprentice lying in the coffin depicts the murdered Hiram hidden in the ground, taking with him to the grave the sacred word of the master, with the help of which he created miracles of building art. They are looking for the dead man and, finally, they find him, they try to lift him up, but they say that his body has already fallen off the bones.

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Then the first-present master lifts him up, kisses him three times and quietly says to him: "MasBepa" (a masterful word, a symbol of the death of Khi ram. - B.S.) and exclaims aloud: "Praise be to the Great Builder of the Universe. Master found! After that, everyone present sits down. And the new master pronounces the following oath: "In the presence of the Great Builder of the World, and before the most worthy masters who listen to me, I swear and take an honest obligation: to act according to the ideals of Freemasonry, which have been and will be instilled in me; to love scientific truth, which is the source of all good, to avoid falsehood, the source of all evil; look for all means to educate oneself, to enlighten one's spirit, to strengthen one's mind. I promise to love my brothers and to come to the aid of the widow's children in need, even at the risk of my own life. Also, I promise never to open a co-

whatever the mysteries of the master's degree that will be entrusted to me." And then comes the initiation itself.

AI Bulgakov noted that the rites of initiation of apprentices and apprentices take place in a similar way, and that "these rites are reminiscent of the Egyptian mysteries."

Let me remind readers that Freemasonry (another name for Freemasonry from the French Raistazop - "freemason") - a movement that set spiritual and moral improvement as its main goal, arose at the beginning of the 18th century (according to other sources, back in the 17th century) in the UK and gradually spread from there around the world, including Russia. The name "Freemasonry" ("Frank Freemasonry") is given in memory of the builders of Solomo

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new temple in the Old Testament. Freemasonry inherited the traditions of medieval guild associations (including masons-builders) and spiritual, knightly and church orders. The primary Masonic organizations are lodges, united by countries and groups of countries, the so-called provinces. In a narrow sense, freemasons are called freemasons proper, in a broad sense, freemasonry is understood not only as freemasonry, but also ritual brotherhoods of the Rosicrucians, Illuminati, Martinists, members of the Hermetic Order of the Golden Dawn (where the theosophical influence is strong) that are close to it in ritual and religious and ethical views.), etc. According to the Masonic legend, King Solomon, having taken possession of the throne of David, started building a temple and the royal palace. To do this, he entered into an alliance with the king of ancient Tyre, Hiram, who ruled in the neighborhood of Israel. Hiram provided Solomon with an army of masons and carpenters, led by the chief builder of the temples dedicated to the god Dionysus, Hiram Abiff, the most dexterous and skillful builder that ever existed in the world. Under his command were 183,600 artisans, overseers and forced laborers. Hiram Abiff knew the secrets of craftsmanship and secret words that helped to accurately assess the level of work of any builder. One day, three apprentices wanted to force him to tell them the secrets of the Great Mas-

ter and ambushed Abiff in the temple, where he prayed at the unfinished altar, and when the Grand Master refused to reveal the secret password, they killed him with a compass, a square and a hammer (these three items became the main Masonic symbols

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mi). Freemasons proclaim as their goal moral self-improvement and fraternal mutual assistance between members of the lodges, the achievement of the spiritual brotherhood of all mankind. According to Freemasons, the secrets of the world and God can only be revealed to a perfect and consecrated person. Freemasonry has a complex hierarchy of degrees of initiation into the mysteries of the teaching, the highest of which is the Grand Master (or Grand Master). Freemasons maintain strict secrecy around their rituals and doctrine. We also note that the vast majority of Masonic lodges do not accept women, as well as representatives of non-Christian denominations, therefore the legends about the existence of Jewish Masonic lodges, the so-called "Jewish Masons", are devoid of historical basis.

Bulgakov also drew information about Freemasonry from the two-volume "Masonry in its past and present", published in 1914-1915 under the editorship of S.P. Melgunov and N.P. Sidorov (this two-volume book, judging by the surviving photographs, was in the library writer). There, in the articles of the secretary of the Grand Lodge of Freemasons "Astrea" in Moscow, Tira Ottovna Sokolovskaya, "Masonic Systems" and "Rite of Freemasons", the ritual practice of freemasons was covered. They described, in particular, the theoretical degree of Freemasonry, which "is an intermediate link between free masonry and the highest with the brotherhood of the chosen enlightened, that is, the "internal order" ... the most worthy pupils of the Masonic preparatory school were selected for acceptance into theoretical philosophers, John's masters; however, they were also given

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time to go through one or two (depending on the system) degrees of Scottish Freemasonry, "in order to be able to do philosophical work Numerous lists of objects for the study of Freemasons in the degree of theoretical brothers have been preserved in the Russian archives, but many of them are written in cipher and are difficult to interpret: it is not always possible to guess the boundary between allegory and reality. Such, for example, are the most detailed descriptions of "the creation of a homunculus in crystal retorts from May dew and human blood." In fact, Woland promises the Master the production of the next degree - the theoretical philosopher. It is significant that the action of the Moscow scenes of The Master and Margarita takes place in May, so that one ingredient of the homunculus is right at hand. Another ingredient, obviously, should be the blood of Baron Meigel, who was killed at the Great Ball with Satan. Since it "long ago went into the earth," it may well combine with the May dew and thereby make it possible to create a homunculus.

Thanks to this book, Bulgakov got acquainted with the presentation of the main sacred legend of Freemasonry, given, among other things, through the interpretation of the carpet of the 3rd degree of John's Freemasonry: .V.M.; skull and crossbones, square, compasses and hammer, as well as facial pas and scale. The meaning of the entire carpet is sadness over the disappearance of truth from among people. The emergence of a legend about the murder of the great master, the builder of Solomon's temple Giram, Giram Abifa or Adoniram refers to the HUP or the beginning

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XVIII century; The legend has several different tales, but the essence is the same: the lazy, impatient and greedy apprentices were indignant, desiring, not out of merit, but by force, to achieve the highest wages, which were given only to the Masters, i.e., perfect workers. To this end, the apprentices attacked Adoniram in order to force him, under the threat of death, to reveal to them the secret of the master word.

va and touches, knowing which, they could receive the desired payment. "For Hiram, the great builder of Solomon's temple, had such a multitude of workers with whom he had to pay, that he could not remember all of them, and therefore he gave every degree of workers (according to their skill in craft) a special word and sign, so that when paying, it would be easier to recognize them. With blows of a scale, on a square and a hammer, and according to other explanations - with picks, compasses, clubs, Adoniram was killed, but did not betray the secret. Acacia, a symbol of eternity - the spirit and good deeds, is entrusted to the slain; letters M.W.M. mean the perishability of the body, the shell of the spirit; the dead head and bones were expressed as follows: "so that the image of death does not frighten us, this sad sign is offered, but so that we do not place our position in the order higher than our life, which we are obliged to sacrifice for the order and for the welfare and safety of the brothers". According to later interpretations, the murdered master meant all the martyrs of the idea.

In the "Rite of Freemasons" the ritual of initiation into various degrees of Freemasonry was described in detail: "The ritual of the three lower degrees, i.e., John's Freemasonry, was incomparably simpler than the ritual of all other degrees. In the degrees of John's disciple, comrade

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and the master was dominated by the symbolism of the ethical principles of freemasonry, the principles of equality, brotherhood, universal love and non-resistance to evil. Ritualism of high degrees, i.e. Andreevsky or Scottish Freemasonry (the flag of Scotland includes the cross of St. Andrew, the patron of this country. - B.S.), symbolized the struggle for the ideal by force, the glory of martyrdom for the idea, merciless cruelty to enemies and traitors. And here is how the rite of initiation of a student looked like in Sokolovskaya's article: "In the St. John's bed of the first student's degree, the azure of fabrics and the gold of symbolic adornments caressed the eye. The walls were covered with blue fabrics, suspended on a golden cord tied with a large Kathina knot, just in the very middle of the wall, facing east. Right there, in the east, on an elevation with three steps, there was a throne, a Masonic altar, and behind it the chair of the manager of the lodge. On the throne is a golden silk veil with a thick golden ba-

lame. The canopy that overshadows the throne and chair of the great master is also of blue silk, spotted with golden stars, among which, in the radiance of bright golden rays, a triangle with the sacred name of the Great Architect of the Universe sparkles. On the throne is an open Bible near the first chapter of John. A naked sword, a golden compass and a square stand out sharply on the darkened sheets of the holy book; the sword is laid first; as if he does not allow the pages to turn over, to close. Wooden armchairs and chairs are covered with white lacquer: they are upholstered in azure velvet for the Great Masters and white satin for the rest of the brethren. In lodges with very limited funds, fabrics were simpler or even completely replaced.

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they painted the wood in the appropriate colors. The tables of officials are painted blue and triangular in shape. On the floor, in the middle of the box, there is a symbolic painted carpet (similar to the one mentioned above in connection with the legend about the murder of Hiram (Giram). - B.S.). Nine yellow wax candles are lit in gilded triangular three-candlesticks. Lamps illuminate the east, south and west with soft light; the northern part of the hall is in semi-darkness. A large six-pointed star descends from the ceiling above the carpet; it is made of gilded bronze; the chain on which it is suspended is also thickly gilded, matt, with brilliant sharp edges of rhomboid links. The brothers are wearing blue camisoles and white leather studs, tiny stonework iron spatulas are suspended on white straps from the third loop of the camisole, all hands are in white gloves. The managing master is distinguished by a blue hat adorned with a golden sun or a white feather. Its zipper is lined and trimmed with blue silk, and three large blue rosettes are sewn on the zipper. In the buttonhole of a camisole, on a blue ribbon is a golden spatula; around the neck, as a sign of power, is an ivory key and, as a sign of obedience to order laws, a golden square. In his right hand is a round hammer of white bone.

How, then, was the profane accepted as a student of John's Freemasonry?

"He who had an urgent desire to become a freemason," the Masonic statutes explain, had to get a recommendation from

one of the members of the lodge in which he wished to be admitted, and through his mediation to make a request to the manager of the lodge. The request was given to recommenders not in private

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teru chair, and in the presence of the brothers, when after the completion of work in the box, the so-called mug-offering was carried around, where the request fell. Upon the opening of the proposer, all requests and statements were read by the secretary in full hearing, and if there was a statement about the desire of a profane to be initiated into the mysteries of Freemasonry, then the profane's name was displayed in the hall of the box, where it remained in sight for two weeks. During these two weeks, it was the duty of all the members of the lodge to investigate the morality, character, civil and family "virtues" of the proposed reception. The guarantor, who in most cases was the one who offered the profane, "should diligently" make changes in his disposition, if necessary, "so as not to leave him still mired in any inclinations that are contrary to everything that he will hear upon acceptance." After the expiration of the obligatory period, a ballot followed, if there were no defamatory information. Even one black ball could delay the reception and provoke new investigations, unless the reason stated to the master of the chair turned out to be so insignificant that he could whitewash the black ball with his power. With the presence of three black balls, admission was usually refused, and only after a certain period of time, sometimes several years, the profane could renew his application. The entire brotherhood of freemasons was immediately informed about the ballatization of the profane, and in the event of a favorable outcome, all members of the lodge, and sometimes friendly lodges, were invited to receive the profane in the op.

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den, that is, to be present at the solemn initiation into the first degree of the disciple of St. John.

Sokolovskaya describes in detail the rite of passage, "as it was in Russia in the 18th century, in the union of the Grand National Lodge and in many lodges of the early 20th century": lodges, where all the invited masons were already assembled. Upon arrival, he immediately took him to the so-called "black temple", where he left him alone, forewarning that he had the right to remove the bandage put on his eyes only when absolutely all noise had died down, even the slightest echo of the departing people would not be heard. steps.

The black temple, or the temple of reflection, was not large, without windows; The doors through which the subject was introduced and through which the guarantor came out could not be seen: they were so skillfully disguised. The vaulted ceiling barely allowed a straightened man of average height to stand. The temple, painted or covered with fabrics, was uniformly black, which concealed its actual size, especially since it was barely lit. Hanging from the ceiling was a "triangular lamp" in which three thin candles gave "thrice-radiant light." In one corner is a black table and two chairs. On the table were human tibia bones and a skull, from which a bluish flame of burning alcohol escaped into the eye sockets. There is also a bible and an hourglass. In the opposite corner is a human skeleton with an inscription above it: "you yourself will be like that." In the other two corners along the coffin; in one coffin - skillfully forged

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a dead man with signs of decay, in another corner - an empty coffin.

Darkness, death, corruption, weak light, a clock and an open bible - that is what every initiate saw when he first removed the bandage from his eyes in the Masonic fraternity. A quarter of an hour passed, and the ceremonial chief entered. To an astonished, frightened, or indifferently gazing layman, he explained the meaning of the black temple more or less

less ornate, often in the following expressions: "You were seated in a gloomy temple, illuminated by a faint light shining through the sad remains of a corruptible human being, with the help of this small radiance you no longer saw how only the gloom around you and in darkness of this open Word of God. Perhaps you remembered here the words of Holy Scripture: "The light shines in the darkness, and its darkness does not

explain." Outward man is corruptible and gloomy, but inside him there is a kind of imperishable spark, adhering to that Great, All-In-One Being, Who is the source of life and incorruption, Who contains the universe. Coming to us with the intention of enlightenment, at the first step you received a certain very illustrative teaching that he who desires light must sometimes see the darkness surrounding him, and, distinguishing it from the true light, turn all attention to it. The blindfold placed over your eyes at that time blocked that feeling which diverts our attention almost more than any other, so that you, withdrawing from external things that strongly affect our senses, turn your whole self inwards towards the source of your life and bliss. The purpose of the order is threefold: the preservation and transmission to posterity of the sacrament (secret knowledge);

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correction of the members of the order, correction by one's own example and outside of society, as well as the entire human race. The order requires the fulfillment of 7 positions: obedience, knowledge of oneself, rejection of pride, love of humanity, love of generosity, modesty, love of death. The rhetor explains at length the importance of these "offices", their inseparability, and then immediately demands proof of the first, third, and fifth; as a sign of obedience, the subject must allow himself to be blindfolded; as a sign of rejection of pride, he must take off his outer garments, these distinctions of earthly life; as a sign of generosity - to give all the money and jewelry. Putting the point of the sword to the bare left breast, the rhetorician leads the initiate out of the black temple.

"The path of virtue is hard," with these words almost invariably began the rhetorician during his procession to the box. This procession presented an unusual spectacle: they were leading a naked, half-dressed man with a blindfold, hesitantly knocking

fallen, despite the friendly guiding hand of the leader, dressed pretentiously, adorned with various signs and ribbons, in a round hat and with a cape thrown over his shoulders; a long, gleaming sword was held by the leader in his outstretched free hand, and with its tip lightly touched the initiate's naked chest. One wrong step, carelessness and injury is inevitable, but meanwhile the path is not even, - now "stone steepness", then somewhere "into unknown depths descending slippery steps." "It is possible that Eliko should hamper the path of the person being tested," read the statutes, "to lead him against all the raging elements to test his spirit and will."

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This is followed by ritual singing, and then with three blows on the door, the rhetor asks for access to the box. The chain is silent.

Having slightly opened the door, the guardian brother asks: "Who disturbs our peace?"

Then the Grand Master proposes a whole series of questions, which, like the answers to them, are transmitted through the mediation of the first overseer and guarding brother.

"The name of? How old are you? Where he was born? What law? Where does he reside? What rank in civil society?" The last answer has not yet been heard, when the Grand Master exclaims:

"Let him in

Then the lead-in departs from the initiate and a little later the second warder puts his naked sword into his right hand, pointing its edge to the left bare chest; so he brings the subject to the carpet, at which he stops him, giving the legs the position of a right angle. The initiate must answer seven questions:

"Do you recognize it as your first duty to honor, fear and love the Supreme Being, the Source of all order and harmony?" "Do you know the Word written in Revelation for

a true guide to the highest perfection? "Do you all agree that you recognize mine in your very deeds with extreme fidelity to observe and devote your whole life to fulfillment?" "Do you recognize all people in general as your brothers?" "Do you think that serving and benevolent to them is a matter sought by the will of God

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and your own bliss, which is yours." "Do you agree to honor the fulfillment of these positions as the primary goal?" "Is the word you have given sacred to you?" After affirmative answers, the Grand Master proclaims: "Hear, dear brothers, that this free man is firm in his intentions. He voluntarily agrees to devote himself to our posts, to subordination. Do you agree that he be accepted into our society? Agreement is expressed, ending with three times: "Hey, tacos"

The Grand Master orders the second overseer to make three symbolic journeys around the box with the subject: 1st journey - from the west through the north, east and noon, again to the west; 2nd - after noon, east and north, and 3rd - like the first; on each journey, the guide in a quiet voice instructs the subject about the difficulty of the path to virtue and wisdom, about the necessary courage and perseverance in following the path from which it is impossible to return with honor. Then the one who has made the journey is brought to the Grand Master, where an obligation of modesty and fidelity is taken from him: "Do not reveal anything about the order to anyone without making sure by a thorough test that he is a true free mason"; "a bed to remain faithful forever, to observe its rite with extreme obedience, to contribute to its good all the time, to protect it from any harm, and from time to time to its greater affirmation with all your might help"; "To help all people, and especially brethren, in all cases, never renounce, unless such help is to the detriment of your good character and honor."

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The managing master explains the importance of the vow; it is not too late to renounce initiation, but once pronounced, the vow binds to the brotherhood and gives the brotherhood full power to punish non-fulfillment of it. But he who seeks the light is fearless; he persists in demanding consecration, and the Grand Master exclaims: "Kneel before our altar, give your right hand." The subject stands with his bare left knee on a pillow lying in front of the altar; lays his right hand on the hole with the first head of St. John Gospel. An open compass is attached to his bare chest. He promises to take upon himself all obligations in all their strength and to fulfill all that is required sacredly. "Yes, I promise in this, and as holy as the name of an honest man is dear to me." The subject is raised, the seal of silence is applied to the tongue. "Behold us for the first time," says the Grand Master solemnly; the bandage is removed, and in the semi-darkness of the box, illuminated only by the flame of alcohol burned on the altar, the initiate distinguishes shining swords directed at him. "Do you see all our weapons directed at you in case you change your duties more than aspirations? Not in the intention that we thought when we stain our hands with your blood, the most terrible judgment awaits you. The execution of the wicked is in the hand of God." Loudly throughout the box, the last words repeated by the brothers about the executions of the unlawful are carried three times. The initiate is again blindfolded, and the box is brightly lit, while the Grand Master says:

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"As vengeance is terrible for the criminal, so joyful is the pious light. Let the world see!" Bandage removed; false flares flare up with bright light and quickly fade away at the exclamation: "Thus the light and all the joys with it go out, but he who keeps the will of God abides forever!"

All brothers turn their swords upside down, raising them high above their heads.

"We regard all earthly greatness, all sensual amusements and pleasures as nothing, no greater price and strength, like this one, the flame that overshadowed you for a moment and the smoke that has already disappeared from it."

"Seal your vow of allegiance by uniting your blood with the blood of all the brethren."

The subject is again thrown to his knees before the altar; he himself must put the compass to his bare chest, the ceremonial leader puts a bloody cup, and the Master, striking the head of the compass with a hammer, said three times: "In the name of the Great Builder of the world; by virtue of the power given to me and my dignity; with the consent of all the scattered brethren present here and all over the globe, I accept you as free masons disciples. your God," and all the brethren exclaim, "The Lord blesses the righteous and punishes the wicked."

"Know," the Grand Master concludes the rite of passage, "know that everything that has hitherto depended on your good will, the observation of the seven offices indicated to you, has become your duty. Your biy has decided

The newly received is taken away to return his clothes, and again brought into the box to explain the meaning of the rite, to present a spatula, a shoulder strap, and mittens.

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and the distinguishing sign of the lodge, as well as for the explanation of the symbols depicted on the carpet.

The rhetor explains the hidden meaning of the reception:
"The path from the black temple to the box is the path from darkness to light, from ugliness to beauty, from weakness to strength, from ignorance to wisdom, from earthly vale to blissful eternity. A good messenger, guiding, warning - this is a spark of the Divine in the human conscience, this is the voice of the patron of the Order, John the Baptist, calling for repentance, a voice heard in the heart of everyone, this is the grace of the Almighty through the test of obstacles, sorrows of earthly life, leading to the gates of Eden, in the host of the elect, therefore dedicated

nye - all in the light of the bright lodge and only the initiate in the darkness of blindfolded eyes. Journeys around the lodge are the same sorrows of earthly life, but, making a circle with the initiate, the overseer acquaints the spirit of the recipient with the concept of eternity. The initiate must blindly believe in the word of the Great Master when an oath on the Holy Scripture is required from him, for his eyes are blocked by the viscous earthly passions, delusions that prevent him from seeing the Sacred Treasury of Wisdom, the book of God's words. But as soon as he takes an oath, as a proof of blind faith in Providence, on this, only felt, mysterious, unknown book, the bandage falls off, and he already distinguishes the surroundings; he recognizes the shame of evil and the holiness of good. Finally, they let him see the full light, and he sees that all the glory of the earth passes away like smoke; sees the whole structure of the temple of wisdom, comprehends the mystery of being, the mystery of life and death, is included in the assembly of the chosen, enlightened spirits in the depths of the eternal Good.

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The secretary reads the entry about the search for access to the Order and about the acceptance of the new initiate, who is surprised to hear that in the "chronicle" of the Order, his entire former life is carried. "Not a single feature of human life, not his thoughts, not his deeds, will be soiled from the great book of being," says the secretary. "Everything is written in it."

The secretary is replaced by the ceremonial chief. He gives the recipient a white leather armband, as a sign that the profane has joined the brotherhood of masons who are building the great temple of mankind; a silver spatula, unpolished, "because diligent use will polish it when protecting hearts from the attack of the splitting power of vices"; a pair of white men's mittens - as a reminder that only with pure thoughts, an immaculate life, one can hope to build a temple of wisdom; The ceremonial leader proposes to give a pair of women's mittens to the chosen one of the heart, an immaculate woman. "Others, due to ignorance or short-sightedness, do not see the hidden meaning in this rite," says the ceremonial leader, "but I must tell you, dear brother, that you should choose a collaborator, girlfriend, be engaged to her like a bride, combine in a pure and sacred marriage with wisdom, with the heavenly virgin Sophia. Yes

she will be your inseparable companion, your only chosen one.

Both the master of the chair and the vitia speak speeches, beautiful speeches about the three great pillars on which the temple of wisdom rests. "They speak of wisdom, strength and beauty. They also speak of immeasurable love for all mankind, "we will conquer darkness with light," exclaims the Grand Master, and the brothers applaud three times three times as a sign of commonality of thoughts. Slim

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the choir of brothers of harmony, to the sound of musical instruments, calms passions with low solemn melodies. Clear thoughts are transformed into vague dreams.

It is interesting that, like A. I. Bulgakov, Sokolovskaya does not give a description of the rite of initiation into an apprentice, or comrade, going straight to the degree of master: "At admission to this degree, the bed was completely tightened with black fabrics; on the walls - skulls and bones with the inscription "remember death", on the floor there is a black carpet with golden tears sewn on and in the middle of the carpet there is an open coffin; the three-candle lamps were supported by human skeletons, "of which three were always supplied." On the right side of the altar, on an artificially made mound of earth, a golden branch of an acacia sparkled. All the brothers were dressed in black doublets, black long coats and round hats with lowered brim. The whole situation symbolized deep grief: it was grief for the murdered great builder of Solomon's temple, Adoniram, or Giram, or Giram-Abife. The initiation rite depicted the murder of Adoniram, with the initiate acting as his role. The legend about the murder of a skilled master builder was transmitted as follows: the fall of Adam was threefold, in spirit, soul and body; in the first he fell by imagination, in the second when he fell asleep, in the third when he was deceived by the serpent. Adam, who included in himself the male and female principles, however, did not have a body in the sense of earthly, transient matter, and, only being deceived by the serpent, that is, uniting with matter, he lost the likeness of the Spirit of the Creator that created him, and took on the image of a mortal creatures. However, the memory was preserved for him about the beauties of Eden and the highest divine cognitions.

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nyah; in his heart, with the source of life, he kept a ray of light that illuminated the paradise he had left and continued to illuminate it with the grace of omniscience. Adam gave this ray of light to his children, but as the particles of matter multiplied and condensed, the ray lost its brightness; only some of the chosen men, who were tormented by longing for the lost Eden, kept in their hearts a bright ray of grace; fear that the knowledge of the higher mysteries would not be lost forever with the passage of time, prompted some chosen sages to enclose it in symbols; these symbols, as an invaluable storehouse of the sacred omniscience of Adam before the fall, were passed on by the sages to the chosen ones after long trials. The wise Solomon was one of the scolders, and he planned to erect a great temple and build it in such a way that he would symbolically pass it on to posterity, all who were thirsty to know the truth of divine knowledge. For the construction of the temple, 130,000 workers of various nations were called, but the work was led by Adoniram, a student of the Egyptian sages, who also possessed the knowledge of "divine truth." Adoniram divided workers into three degrees: apprentices, comrades, i.e. apprentices, and masters. Distinguishing signs, words and rules were assigned to each degree. In order to make their work conscious, Adoniram introduced the workers to the knowledge of the chosen sages, offering them symbols and explaining them; the degree of knowledge was commensurate with the degrees of apprentice, apprentice, and master. The masters received the highest wages, which aroused the desire of the three comrades to extort by deceit or force the master's word from Adoniram. One evening, when the temple was already empty, Adoniram came for his usual inspection. Southern

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one of the conspirators approached him at the door, and, without eliciting the words of the master from him, struck with a hammer; at the north door another comrade stabbed him with a pickaxe; then Adoniram, foreseeing his gi-

Bel, strove to keep the masterful, ancient word from the uninitiated, and threw a golden triangle, a symbol of the all-perfection of the spirit, the divine principle, into the well. On the triangle was a mysterious image of the name of Jehovah. It was then that a third, rebellious comrade rushed at the skilful architect and dealt him a mortal blow with a compass at the east door. The assassins carried away and buried the body of Adoniram. Having learned about the death of his assistant, Solomon came to great sorrow and ordered to find the body of the Great Master. As a sign of their innocence in the murder, the workers appeared in white gloves. The body was found, because the earth turned out to be loose, and the stuck acacia branch, with which the murderers marked for themselves the place of Adoniram's burial, in order to subsequently transfer and hide the murdered man in a more distant place, turned green. Fearing that the ancient master's word had already lost its meaning, perhaps becoming known to many, the craftsmen "decided to replace it with the first one that would be uttered by one of them when opening the body of the deceased master." At that moment, the body was opened and, seeing the signs of decay, the cry of those present was heard: "The flesh is separated from the bones." It was this expression that was adopted as the distinctive word of the master degree.

In a master ceremony, with three blows of a hammer, the initiate is thrown into the coffin, the blows are usually applied by the presiding master, sometimes, according to the legend of Adoniram, the overseer

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whether they act as rebellious comrades and, as the initiate walks around the lodges in the south, north, and east, they strike him, lightly touching him with their hammers. The one placed in the coffin is covered with a red, as it were, blood-stained cloth; a golden triangle with the name "Jehovah" and a branch of an acacia or thorn bush (in ancient times dedicated to the sun as the source of life) are placed on the heart, and compasses and a square are placed at the heads and feet of the coffin. The initiate is taken out of the coffin in five steps; this five-fold elevation signifies that all five senses must be cultivated.

In the ritual we read: "A masterful degree should excite good reflections. All ie-

its glyphs represent the future life under the cover of death; a look at everything that the master's bed shows us should cause confusion in us, and this confusion is the beginning of Wisdom; confusion, like golden tears breaking through on a gloomy carpet, must break through our sensuality and revive our spiritual forces. Who is this Adoniram? Is it not some kind of being hidden in man, an eternally abiding being, this voice that encourages only those of your deeds that relate to something eternal, permanent, and which stings you when you think vain, transient? But this voice is silenced under the blows of three villains: pride, greed and voluptuousness

The explanations of the rite of the master degree are extremely complex, but the rites of this degree, as they were explained in Russian lodges, also symbolized the praise of fearlessness, the readiness to sacrifice all the blessings of earthly life in

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struggle for the dissemination of the ideas of light, contempt for the death of the body in the hope of the eternal life of the immortal spirit. The symbolic rite of the murder and resurrection of the master also meant that sin must die in order to come to life for the life of the spirit; The "new" master word—"flesh is separated from bones"—meant precisely that the spirit must be separated from everything that is decaying, sinfully mortal, in order to acquire the highest Wisdom of omniscience. "Is it not obvious in external, natural death that the perishable does not enter the stomach; vices, passions—are they not dust and decay, a decaying body?" says the rhetorician to the initiate.

But the master's degree had yet another kind of significance: the initiate completely renounced his personality, completely devoted himself to the service of the Order. In return, after a trial, after a certain time of being "in the masters", he received the power to manage the lodge, "like Adoniram distributes the workers", i.e. brothers of freemasons, to gather them in meetings, to establish new lodges; to him, as having comprehended all the secrets of the three symbolic degrees, access to all the lodges of these degrees, throughout the world, was free. In systems of many degrees, the power of the Master of St. John was more limited. It is noteworthy that the nature of the blue

John's Freemasonry is most clearly expressed in the story of the death of Adoniram: he does not resist evil by force, but, not avoiding it, submits to it, sacrifices himself. The Johannine Freemasons spread their ideas with fervour, but keeping to the principle of non-resistance to evil.

However, Sokolovskaya argues that more

high degrees and related systems in

The Order of Freemasons were engaged in "stra

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with a strong preaching of the fight against evil by force. For example, the author of Freemasons' Rites describes the so-called Kadosh degree (this Hebrew word means "holy"): It was called "The Knight of the White and Black Eagle, the Great Chosen One, Kadosh." By the name "Kadosh" the Freemasons meant "one-chosen supermen, cleansed from the filth of prejudice." There is almost no essay written "to expose the terrible secrets of the Freemasonry Order", in which the degree "Kadosh" would not be cited as an example. This degree attracted attention because it prepared those who were initiated as avengers for the trampled rights of mankind and was far from the peace-loving blue lie Freemasonry...

According to the ritualists of the 10s of the 20th century, the color of the fabrics and symbolic decorations of the lodge was the color of sadness, blood and death. The stock was cleaned with purple fabrics and "golden tongues of fire and silver tears" were embroidered on them. The chair of the Grand Commander, the thrice mighty Sovereign, was almost completely hidden behind the heavy black velvet of the canopy, the eyes were riveted by "blood-red" "Teutonic" crosses; a gloomy canopy was dotted with them. Neither the sacred triangle with the eye of Providence, sparkling with gold and azure, nor the flaming star with the meaningful letter "O" crowned the canopy; above him reigned a double-headed eagle with outstretched wings crowned with a golden crown. It was a formidable eagle of inexorable struggle; in his tight cogs

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tyah was a sword. On the chest of the eagle, in a small triangle, the sacred name "Adonai" was inscribed...

The robe of the Grand Commander was regal purple, but he was covered by a black robe, decorated on the side of the heart with a red cross; the crown, the crown of wisdom, the Commander placed on his head in solemn meetings. All the knights were dressed in short black dalmatics, girded with red belts with gold fringe; in other lodges the dalmatics were white with a black border, and the belts were black with a silver fringe; a red octagonal cross was sewn on the chest and back of the white dalmatics. In the most severe lodges, the knights of the white and black eagles wore the clothes of the medieval Knights of the Temple, and all the weapons - from the helmet to the spurs - were a beautiful repetition of knightly armor. Most of the lodges, however, preferred dalmatics, and in such lodges the knights wore black hats with the brim down. The hats were decorated with the golden sun and the red letters M.A., which signified the words "Mekat A4opy ("Retribution, Lord" (lat. - B.S.) -

On the black silk ribbons, on the shoulder and neck, on the cufflinks and on the distinctive badge, the teutonic cross, there were all the same mottos of a relentless decision to fight to the death with the enemies of one's ideals, all the same symbols of sadness, blood, death.

The color of the initiate's clothing was gray or black. Barefoot, with a rope around his neck, he slowly followed the driver and entered the semi-dark hall of the box; the torches in the hands of the knights who stood motionless flickered and flared vaguely and unevenly. For a burnt torch was also in the right hand of the driver, in

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with his left hand he held the end of the "rope" draped in a loose loop around the initiate's neck. Dispensing-

the low rattling of swords faded and fell silent again: it was the knights who took out and again sheathed their swords, as if burning with a desire to greet the initiate, but restrained by caution, fear of meeting a traitor instead of a brother and friend. Various trials were offered to the initiate in order to assure himself of his fearlessness and devotion to the order: on a brazier in a vessel, molten lead (actually mercury) was silvered; the subject was ordered to fearlessly lower his hand into the red-hot mass. "What is a hand compared to the life that our Grand Master sacrificed?" - Vitya exclaimed. There were other tests as well.

After the oath and various ceremonies, the subject was dressed in ritual attire and presented with a distinctive Kadosh ornament, a red enameled octagonal cross with a mother-of-pearl or pearl oval in the center. On one side of the oval, there was a black image of a dead head pierced by a dagger, as a reminder to the knights of the oath they had taken not to retreat from the horrors of death if they met on the way to the intended goal. The letters "I. M.", depicted on the other side of the oval, meant Jacques Molay, the last grand master of the Order of the Templars. This deeply revered Grand Meister (as a symbol of unshakable fidelity to this vow), who died in a bonfire in 1514, is depicted by the initiate at the entrance to the box: it is as if he is being led to execution. The rope around the neck recalls the gallows to which the condemned templars were led; burning torches in

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the hands of the knights symbolized blazing bonfires, with the flame of which other templars were burned, condemned to death together with their grandmaster. "Eternal glory to the martyr for virtue," the brothers exclaimed at the end of the rite, greeting the newly adopted knight of the black and white Eagle ... The perpetrators of the death of medieval templars, the French king Philip the Handsome and Pope Clement Wu, the great chosen ones swore "to pay tribute to their deeds." But the king and the pope, who many centuries ago had already appeared before the judgment of the Highest unearthly judge, were only symbols, and under these symbols was meant a struggle to the death against the "despotism of the

Zhdansky and ecclesiastical.

However, the content of the Kadosh degree was not exhausted by the preparation of a fearless warrior with the darkness of fanaticism and violence: "a strong will was forged, the spirit was freed from the fetters of superstitions, the mind was polished." The great chosen ones called themselves the sons of light, the sons of the sun, to whom the Great Knowledge was revealed, Spo \$ 15, knowledge of the secrets of being.

Significant episodes of The Master and Margarita associated with such characters as Ivan Bezdomny, Master, Woland, Koroviev-Fagot and Margarita, like the scene of Satan's Great Ball, are a parody of Masonic rituals. The poet Ivan Bezdomny, whom the Master calls his disciple at the end, is like a layman trying to acquire the lowest Masonic degree of a student (by the way, in the history of Christianity, as well as in demonology, Ivan Nikolaevich at the beginning of the novel is really a complete layman) . In pursuit of Woland, he loses his outer clothing, as befits a candidate for a freemason.

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students: "Exactly in the place where there was a pile of dresses, there were striped underpants, a torn sweatshirt (a possible allusion to the adherence of the Freemasons of the three lower Masonic degrees, including the student, to the principle of non-resistance to evil by violence; this principle was followed in his teaching and Leo Tolstoy, after whom the corresponding type of shirt is named - B.S.), a candle, an icon and a box of matches. In this attire, Ivan Bezdomny appears in the Griboyedov House, pinning a paper icon "with a faded image of an unknown saint" on his chest with a safety pin - a hidden parody of the Masonic rite of touching the initiate's chest with a blade or a compass (in the 1929 edition, Ivan Bezdomny attached icon directly to the naked body). Stravinsky's clinic, where the poet later ends up, resembles a student Masonic lodge, where "wooden chairs and chairs are covered with white lacquer", and the initiate is led into a semi-dark room by guards. In the hospital of Bezdomny, the same guards (orderlies) are being taken along the corridor, lit only by "blue night lamps." The questions that the doctor asks Ivan Nikolayevich largely repeat those that the Grand Master Candidate asks.

Date as an apprentice: "...Ivan was questioned about everything about his past life, right down to when and how he got sick with scarlet fever about fifteen years ago. Having written a whole page after Ivan, they turned it over, and the woman in white turned to questions about Ivan's relatives. Some kind of rigmarole began: who died, when and why, didn't drink, didn't suffer from venereal diseases, and everything like that (an attempt to identify hereditary defects. - B.S.). In conclusion, they asked to tell

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about yesterday's incident at the Patriarch's Ponds, but they didn't bother much, they were not surprised at the message about Pontius Pilate. The last question is, as it were, a parody of the question of the Great Master about the veneration of the Supreme Being, given in the article by T. O. Sokolovskaya. In Bulgakov's work, Woland is in the place of the highest being. The medical examination of Bezdomny is carried out with the help of an indispensable attribute of Masonic symbols - a hammer, in this case - a medical hammer: He measured the temperature of Ivan's body, counted his pulse, looked into Ivan's eyes, shining some kind of lamp into them (similarly, "in the semi-darkness of the box, illuminated only by the flame of burning alcohol, the initiate distinguishes shining swords directed at him." - B. WITH.). Then another woman came to the aid of the man, and they pricked Ivan, but not painfully, with something in the back, drew some signs on the skin of his chest with a hammer handle, banged on his knees with hammers, which made Ivan's legs jump, pricked his finger and took blood came out of it, they pricked him in the elbow bend, they put some kind of rubber bracelets on his hands. Ivan tells "about Uncle Fyodor, who drank heavily in Vologda." Fedor (Theodore) in Greek means "God's gift", and Theodore in the early edition of "The Master and Margarita" was Woland's name. Here again is a parody of the words of a rhetor explaining the meaning of Masonic symbols to a newly initiated student (in the article by Sokolov SKOY):

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By the former physician Bulgakov, the medical procedures in *The Master and Margarita* turn out to be a parody of the incomplete rite of initiation into the disciples inherent in Freemasonry.

In the variant of the novel dated 1935, the blind Ivanushka Bezdomny appeared at the *sha bash*, which here corresponded to the Great Ball at Satan's latest edition. Such blindness, only imaginary, is characteristic of the disciple in the Masonic rite of initiation. In the epilogue, Ivan Bezdomny becomes a man of science, turning into Professor Ivan Nikolaevich Ponyrev. Thus, he realized the love of Masons for scientific truth, noted in the article by A.I. Bulgakov. In the version of 1933, Woland promises the blind Ivan a vision in a thousand years, after he believed in the existence of Yeshua Ha-Nozri and wanted to see him. The Masonic disciple who takes the oath thus proves faith in Providence, and as a result the blindfold falls from his eyes and makes him aware of the shame of evil and the sanctity of good.

In the book by M. A. Orlov "The History of Man's Relations with the Devil" (1904), extracts from which were preserved in the Bulgakov archive, tells about pseudo-Masonic rites taken from the work of Georges Bataille and Leo Taxil "The Devil in the 20th century." It is characteristic that the exposition of this mystifying work is placed in the final, fourth section of Orlov's book, entitled "Demonism in recent centuries." It was from this time of the case that Bulgakov made extracts about the demon Behemoth. Under the pseudonym Leo Taxil, the famous French publicist Gabriel Jogan Pages, a convinced atheist and fighter against Christianity, wrote. Taxil wrote the book "The Devil in the Housing and Public Health in V."

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his friend Karl Hux, who took the pseudonym Dr. Bataille. Taxil brought in April 1885 an imaginary repentance to Pope Leo XIII for his anti-Cer-

forged scriptures and promised to expose the intrigues of the Masons, who supposedly worship the devil. After the publication of the book *The Devil in the Twentieth Century* (it came out in separate editions), Taxil announced in April 1897 about the hoax, for which he was excommunicated. In the book of Taxil and Bataille, demonological and Masonic legends and the fantasy of the authors were whimsically synthesized.

Dr. Bataille, a ship's doctor who sailed extensively in the South Seas, visited China, India and America, allegedly met during his travels a certain Italian Carbuccia, who wanted to get to know Freemasonry better and for two hundred francs was able to buy a diploma of high Masonic the degree of "great commander of the temple", which revealed to him many secrets of the Masonic lodges.

And this is what this "good Catholic" told Bataille: "During the last trip to Calcutta, Carbuccia visited the Masonic society of the so-called optimistic re-theurgists there. He had visited this society before, but this time the Grand Master himself and all the ranks subject to him met the guest with special solemnity. A few days before, Albert Pike, the famous founder of American Palladism, had received ... a special order of service in magical ceremonies. On this occasion, just at the time of Carbucci's arrival, the Calcutta Freemasons were preparing for a special solemn meeting, during which the spell sent by Pike was supposed to be tested for the first time. The matter, however, stopped due to the non-arrival of some through

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extremely essential supplies that were expected from China any minute. What those things were, Carbuccia did not know. He could only understand that the expected package could only be obtained in China and that one of the Calcutta Freemasons Shackleton had been sent there to pick it up.

Soon the long awaited Shackleton arrived with his treasured treasure. The box was opened, and Carbuccia, not without a shudder, saw three human skulls inside. It was immediately explained to him that these were the skulls of three Catholic missionaries recently killed in China. Having taken the skull out of the box, the Grand Master turned to the brethren with that

in these words:

— Brothers! Our brother Shackleton has carried out to the fullest and exactest degree the honorable commission which we have given him. He saw our brethren, the Chinese Kabbalistic Freemasonry, and with their help obtained the three skulls you see. These are the skulls of the monks from the Kuan-Hsi Mission, whom our Chinese brethren personally executed, having previously subjected them to the most terrible tortures, although, unfortunately, these tortures were not enough for these vile preachers of Roman superstition. After that, these skulls were sent to the local tao-tai (governor nator) in order to subject them to the reproach known to you. Our brother tao-tai graciously conceded them to us. And here is his seal, which removes all doubts about the authenticity of these skulls.

The Grand Master uttered this whole speech in the most cheerful voice and at the same time presented to those present a piece of rice paper, on which the seal was imprinted - the imperial dragon with

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five claws, a seal that in China only the highest dignitaries can use.

Seeing these terrible objects and listening to these no less terrible speeches, Carbuccia was ready to fall through the ground, but it was too late to retreat; then for the first time he realized what a heavy burden he had placed on his pious Catholic soul by getting involved in this Freemasonry. But there was nothing to do and this time it was necessary to drink the cup to the bottom.

Meanwhile, the skulls were solemnly placed on the table. The master of ceremonies of the lodge placed those present near this table in the form of a triangle, the sharp corner of which turned towards the east side of the hall. Then the Grand Master took a dagger in his hands, left the ranks, went up to the table and, hitting each skull with a dagger, he said: "May Adonai be cursed! Blessed be the name Lucifer

After these exclamations, the last sparks of doubt that he was among the worshipers of the devil disappeared for the ill-fated Carbucci. And he, under the threat of a fierce death, was to

to take part in everything that they were going to do.

Following the Grand Master, blows with a dagger on the skulls and the same exclamations were made and issued one after another by all those present, including, of course, Carbuccia. The skulls turned into a pile of fragments. They were collected and thrown into the flames of the brazier, which was placed in front of the statue of Baphomet, which adorned the eastern corner of the hall.

Further, Lucifer himself appears in the chair of the Grand Master, illuminated by a "dazzlingly bright light" ("Lucifer" in Latin means "light-bearer"). Satan is "a completely naked man who appears to be

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one could give 55-38 years. He was a tall man, without a mustache and without a beard; he was thin, though not skinny at all. His face was handsome, with delicate features, with an expression of dignity. There was some sadness in his eyes. The corners of his lips were slightly wrinkled in a melancholy smile... he was completely naked, and his body, slender, like that of Apollo, was dazzlingly white with a slight pink tinge. He spoke in the purest English, and the enchanting sound of his voice, according to Carbucci, forever remained in his memory. Then Lucifer takes Shackleton by the hands, he utters an inhuman cry, everything plunges into darkness, Satan disappears, and Shackleton remains sitting in his chair, but already dead.

Orlov cites a number of other episodes from "The Devil in the 20th Century", connected with the adventures of Bataille, who visits various sects of Masonic demon worshipers. There, in particular, he sees a statue of the main shrine of the Masons - the deity Baphomet, depicted in the form of a goat. Bataille also visited the Masonic Temple in the American city of Charleston, which belongs to Pike's lodge: "The Charleston Masonic Temple ... is one of the most remarkable sanctuaries of this sect. This is the general plan. The temple is a huge square, the entire middle of which is occupied by a round labyrinth. Around this labyrinth there are again square wide corridors, and in them doors open leading to different rooms. The right side of the building is occupied by the premises of ordinary simple Freemasonry, the so-called Scottish

sense; the left half of the building belongs to the de mono-worshippers-Palladists. The most important shrine of the temple is located in its back part, about

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opposite the main entrance. A very spacious hall of a regular triangular shape, with unusually thick walls, was built here. In this holy place, which is called Zapsiit Kerzpshiti (holy kingdom), there is only one door, all iron and extremely massive and durable. It is here, in the rear eastern corner of this triangle, that the main shrine of demon worshipers is set up - the same statue of Baphomet, which, according to legend, was given to the Templars by Satan himself. Another shrine of the Charleston Temple is "a golden chair, a very curious thing; about its origin there is the following legend. Originally this chair was a simple oak one, and Albert Pike sat on it, presiding over the Supreme Council. When Pike founded Palladism and wrote its charter, of course, at the suggestion and dictation of Satan himself, then this work proceeded quite safely with him to a certain place. When he approached this fatal place, the pen in his hand broke on the very first line. Pike took another pen, but the same fate befell him. He changed the paper. But the feathers continued to break one by one. In an effort to comprehend this incident, Pike resorted to a great spell. No one came to him for this spell, but only a voice shouted loudly in his ear to immediately go to Charleston. Pike came to Charleston and there he told his difficulties to his friend, Dr. Mackay, a staunch demon-worshiper like himself. Both of them immediately went to the temple, locked themselves there in the very hall where the aforementioned oak chair stood, and indulged in fiery prayer, asking Lucifer to

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overcame the spell of enemies, which, as Pike thought, prevented him from writing the charter. Having finished this prayer and looking at the chair, they saw that it had suddenly turned from wood into gold. A manuscript was lying on an armchair, and a strong smell of burning sulfur spread throughout the hall - a clear sign of a hellish visitor. On the chair, they examined a hieroglyph very well known to them, which is the signature of Baal-Zebub (the same as Beelzebub, the demon allegedly worshiped by the sect of Albert Pike, a prominent Scottish Rite Freemason, a former general of the American Confederate army. - B.S.). The manuscript was written in beautiful red handwriting, in bright green ink. The manuscript was written in Latin and was accompanied by translations into English, Spanish, French, German, Portuguese and Dutch. At the end of the manuscript, the signature of Baal-Zebub was embellished in red letters of dazzling brightness. And then, during the meeting, Baal Zebub himself, who presided over the meeting, appeared in a golden chair to the brothers-masons. The third shrine of the Charleston temple, according to Bataille, was the skull of Jacob (Jacques) de Molay, grand master (Grand Master) of the horde of the Templars (templars), the knights of Solomon's temple, burned at the stake in France on March 18, 13514 on charges of heresy and dreams with the devil. The history of this skull, according to the story of Bataille as presented by Orlov, was as follows: "As you know, the main crime and evil deed of the templars was that in their incessant wars with the East they accumulated untold wealth, which the pope and the king took possession of, after after finishing off the order. But

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it's in passing. The main point is that the skull of the burned Yakov Mole remained intact and unharmed. But why did this skull turn out to be a sacred thing when it came to the modern Luciferites-Palladists? Because the knights of the temples were real demon-worshippers, which is primarily evidenced by the statue of Baphomet, kept in the Charleston temple, which the Palladists also got from the templars. Freemasons believe, or rather, they firmly believe that Jacob Molay was not all burned at the stake. The executioner in charge of the burning was bribed by friends of Mo-

le and arranged so that when Mole was strangled with smoke, the executioner reduced the fire and in the end he managed to burn only Mole's body, while his head remained intact, only her hair and beard were burned on it. The executioner cleverly hid it and then handed it over to those who bribed him. After which the skull was cleaned and sent with the statue of Baphomet to Scotland. The rite with Molay's skull proceeded as follows: "On the day described, not far from the granite pedestal with the skull, an armchair was placed, and Dr. Makei sat on it; this is a very important face among the Nalladists; they believe that the soul of the last grand master of the templars passed into him... The old man seemed to have completely died and remained dead for about an hour, and then he was safely resurrected. As soon as old Mackay fell into his dead sleep, the skull lying on the granite column suddenly lit up brightly, as if an electric lamp had flashed inside it. All the lights in the hall were immediately extinguished. The light from the skull came out strong, intense, spreading throughout the room. It intensified from minute to minute, and after a few

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two mighty sheaves of flame poured out of the eye sockets ... it was a real living fire; it burst out of the skull with a loud whistle and howl, like a flame escaping from a chimney of a red-hot furnace.

Even in Orlov's tongue-tied retelling, the parody and humor of the book *The Devil in the 20th Century* was clearly visible, which could only be taken seriously by simple-hearted Catholic priests and monks. From Taxil and Bataille, Bulgakov learned the idea of combining Freemasonry with demonic worship and parodying the Masonic rite itself, which, however, is also filled with philosophical content by the author of *The Master and Margarita* (in the scene of the Great Ball with Satan).

It is possible that the hidden Masonic symbolism in the novel was a kind of polemic with the position of the authorities who persecuted the Masons. Indeed, back in 1920, at the {At the Congress of the Comintern, L.D. Trotsky, whom, by the way, his enemies themselves suspected of belonging to the Masonic lodge (they just could not agree on which name to

but), declared that "Freemasonry is a bridge that unites class enemies in peaceful cohabitation and a bourgeois tool that lulls the consciousness of the proletariat."

We emphasize that there is no evidence that Mikhail Bulgakov was a member of any Masonic or Masonic organization. Among Bulgakov's acquaintances, director Yu.A. Zavadsky, for whom Bulgakov wrote the play *Mad Jourdain*, was a Rosicrucian before the revolution, and after 1917 he was a member of a mystical circle built on the Masonic model. However, there is no evidence that this circle, consisting of people of the theater, included

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Bulgakov. In addition, at meetings of the literary circle "Nikitinsky Subbotniks" in the 1920s, Bulgakov could meet with one of the leaders of the Russian Rosicrucians, the poet Boris Mikhailovich Zubakin, who was shot in 1938. Bulgakov was also friends with the poet Maximilian Alexandrovich Voloshin, with whom he visited in Koktebel in 1925. As is well known, Voloshin joined a Masonic lodge in Paris in the 1900s.

The rite of initiation into a master is also parodied after the Great Ball with Satan. Bulgakov's Master, extracted by Woland from Stravinsky's clinic, receives back from the devil the burnt manuscript of the novel about Pontius Pilate, just as, according to Bataille, Albert Pike allegedly received the manuscript of the Masonic Rule from Lucifer himself. The preaching of goodness and truth contained in this novel in the teachings of Yeshua Ha-Nozri also coincides with Masonic ideals. In it is, as it were, the cherished word of the Masonic first Grand Master Hiram. The author of the story about Pontius Pilate devotes himself wholly to his work, renouncing his personal life, as the Masonic statute prescribed for an initiate to a master's degree. Just as Hiram-Adoniram possessed the knowledge of the "divine truth", so Bulgakov's knowledge is the prerogative of Yeshua Ha-Notsri and the Master. The imaginary death and the disappearance of the bodies of the Master and his beloved in the epilogue of Bulgakov's novel can also be placed in the context of a master ritual, where the initiate first depicts Hiram laid in the coffin, and then rises and pronounces the master's oath.

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Masonic symbolism is also present in the image of Mikhail Alexandrovich Berlioz, chairman of MASSOLIT (once in the text he is called the secretary of MASSOLIL, and this, like the chairman, is not only a bureaucratic, but also a Masonic term). MASSOLIT can be deciphered, among other things, as the "Masonic Union of Writers." Berlioz and other members of the union, as it were, create a new, but false faith, in fact striving only for the crying success and increase in property (the desire of Masons to increase the property of all members of the union was noted, in particular, by A. I. Bulgakov). The death of the chairman of MASSOLIT and the appearance of his head at the Great Ball with Satan parodies the story of Bataille about the execution of Jacques de Molay, the miraculous salvation from the fire of his head (we note that according to the practice of that time, the body of the chairman of MASSOLIT had to be cremated) and the use of the skull of the grand master of there players in ritual of the American Demonic Freemasons. The living fire escaping from the eye sockets of the skull in Bataille's fantastic story turned into "live eyes full of thought and suffering" of Berlioz's head at Woland's ball. Bulgakov probably got the very idea of making the head of the Masons the devil from Bataille, who made Satan Lucifer the supreme leader of the Freemasons. Woland in The Master and Margarita performs the functions of a Mason of the highest degree, like the Grand Commander. The decoration of the Bad Apartment before the Great Ball at Satan's reminds of the decoration of the Masonic lodge before the initiation rite - an endless dark hall, lit by candles. The sacred Egyptian scarab beetle on Woland's chest reminds me of the marked

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Kolovskaya to the fact that Hiram-Adoniram was a student of the Egyptian masters. Woland's eyes - "the right one with a golden spark at the bottom, drilling anyone to the bottom of the soul, and the left one - empty and black, sort of like a narrow needle's eye, like an exit to a bottomless well of all darkness and shadows" - personify the well where the one who foresaw death master Hiram threw a golden triangle with "a mysterious image of the name of Jehovah", a symbol of the divine principle and the all-perfection of the spirit. Woland's attire - a black mantle and a sword on the side exactly corresponds to the attire and weapons of the Grand Commander in the rite of initiation into the 30th degree of Kadosh, or the knight of the white and black Eagle. At the beginning of the ball, Satan appears in his underwear, as befits the initiate, and takes on the appearance of the Great Commander immediately after the murder of Baron Maygel, whose scarlet blood floods the starched shirt and vest - the traditional Masonic dress. The endless staircase, along the steps of which Margarita ascends to the Bad Apartment for the ball, resembles a mysterious staircase of fourteen steps, installed in the reception box of Kadosh and symbolizing, according to Sokolovskaya, the combination of "earthly insignificance" with heavenly grandeur, ignorance with omniscience. (the initiate must have climbed this ladder). During the Great Ball with Satan, Margarita is on her left knee, as befits a candidate for a Masonic degree. Here, on the one hand, is a parody of the Masonic tradition, since the statutes of the eighteenth - tenth [twentieth centuries, on which they relied in their research

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yakh A. I. Bulgakov and T. O. Sokolovskaya, did not allow women to be part of the lodges. However, on the other hand, one can see here the acquaintance of the author of The Master and Margarita with the real practice of Russian Freemasonry at the beginning of the 20th century, when some women were already members of the Masonic Union. In addition to T. O. Sokolovsky Freemason, for example, was a prominent social activist and publicist of the socialist persuasion E. D. Kuskova, and her Freemasonry was quite widely known. Berlioz's skull plays the role of a bloody bowl, where the blood of the initiate into the Masonic degree flows, combined with the blood of the Masonic brothers. The black tailcoats of the guests at the Great Ball with Satan are the same as the black clothes on those present at the ceremony.

dedication to the master. The union of the Master and Margarita corresponds to the desire of the student contained in the Masonic rite "to choose a friend for himself, to be engaged to her like a bride, to be combined in a pure and sacred marriage with wisdom, with the heavenly virgin Sophia." The parody here is that Margarita, personifying the eternal femininity and wisdom of God, was forced to become a witch in order to unite with the Master. The ultimate reward of the Master is not light, but peace, which is also associated with Masonic symbolism, since Freemasons are considered "sons of light." There is also a connection with the finale of Goethe's Faust, where the gift of light to the protagonist coincides with the Masonic tradition (Goethe, as you know, was a Freemason). However, in accordance with Bulgakov's philosophical concept, the Master does not receive light.

Koroviev-Fagot is associated with initiation into the degree of Kadosh - the degree of a knight of the white and black eagle. It is no coincidence that during the bartender's visit

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The Sokov Variety Theater in the Bad Apartment Gell for the first time calls Woland's first assistant a knight. The details of the situation that the visitor sees correspond to a parody of the ceremony of initiation into the knighthood of Kadosh: "Having entered where he was invited, the barman even forgot about his business, he was so struck by the decoration of the room. Through the colored glass of the large windows ... an unusual, church-like light poured. In the ancient huge fireplace, despite the hot spring day, firewood was burning. And meanwhile it was not at all hot in the room, and on the contrary, a kind of cellar dampness enveloped the incoming person. In front of the fireplace, on a tiger skin, a black cat sat benevolently squinting at the fire. There was a table, at the sight of which the God-fearing barman shuddered: the table was covered with church brocade (in the early edition it was directly said that crosses were embroidered on the brocade, but only upside down; this increased the resemblance to the Teutonic crosses on the velvet canopy cover during the knighting of the Black and White Eagles. - B.S.) ... By the fireplace, a small, red-haired man with a knife in his belt, roasted pieces of meat on a long steel sword, and the juice dripped into the fire, and went into the chimney smoke". Sokov also sees other objects characteristic of the degree of Ka-

dosh: "... A mourning cloak lined with fiery cloth was thrown over the back of a chair, a long sword with a gleaming golden handle lay on the under-mirror table. Three swords with silver handles stood in the corner as simply as some umbrellas or walking sticks. And berets with eagle feathers hung on their deer antlers. The swords here are a modern repetition of me

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whose knights are black and white eagle. The eagle feathers of berets are associated with the eagle, and Woland's black-red cloak corresponds to the attire of the Great Commander. The ordeals that, in memory of the former executions of the Templars, are subjected to those who are ordained to the degree of Kadosh, are parodied in the ordeals that befell Sokov in the Bad Apartment. According to Sokolovskaya's description, a candidate for the Knights of the Black and White Eagles was put on a rope around his neck - in memory of the Knights of the Temple who died on the gallows. Under the counter of the Variety Theatre, a bench "broke with a crash", which symbolizes the bench knocked out from under the feet of the gallows, and the burning brazier - the bonfires on which the Templars were burned. Andrei Fokich does not stand the test. According to Sokolovskaya, the knights of the Kadosh degree were ordered to avoid seven vices: "pride, stinginess, immoderation, lust, greed, idleness, anger." Woland puts questions before Sokov in such a way as to find out whether he has all these sins or not; it turns out that lust, immoderation, pride, idleness are alien to Sokov - he does not drink wine, is not interested in women, is not used to eating tasty and expensive food, does not know how to have fun and spend his time idly. On the other hand, the barman suffers from stinginess and greed and can become angry, as he is outraged, for example, by Woland's question: "When will you die?" Sokov, like other modern characters of The Master and Margarita, did not master the tests that candidates must pass to acquire various degrees of Freemasonry. None of the pseudo-Masonic rites in The Master and Margarita is carried through to the end. Woland and his

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The apprentice comrades are likened in the novel to holders of the highest Masonic degrees, who are characterized, according to Sokolovskaya, by a passionate preaching of "the fight against evil by force". Vengeance is especially inherent in Satan and his retinue - a distinctive feature of the Kadosh degree. They punish Berlioz, Baron Meigel and Aloisy Mogarych. The latter is likened to an apprentice builder who treacherously killed the Great Master Hira Ma. Mogarych has already managed to carry out some construction work in the basement of the Bulgakov Master:

"I built a bath," the bloody Mogarych shouted, chattering his teeth, and in horror carried some kind of nonsense - one whitewash ... vitriol ... "

During the last flight, Fagot takes on the appearance of a knight of the black and white Eagle. In the version of 1956, it looked like this: "The moon poured out a mad light, and now he played on the gold clasps of the caftan, on the hilt, on the stars of the spurs. There was no Koroviev; not far from the master, a knight in violet was galloping, pricking the side of his horse with stars. Everything about him was sad, and it even seemed to the master that the feather from the beret was hanging sadly. Here Koroviev-Fagot is similar to those kings of the black and white Eagle, who, according to T. O. Sokolovskaya, somewhat modernized the knight's costume, wearing short black dahl matiki (caftans) in black or white and belts with silver or gold fringe, and also black hats adorned with a golden sun (in Bulgakov's hat instead of a beret with an eagle feather). In the final text, Fagot's knightly attire turned into traditional knightly armor, as was the case in most stepe lodges.

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nor Kadosh; and the sin for which he was punished became directly connected with the theme of light and darkness:

I drink occasions, a dark purple knight with the most gloomy and never smiling face...

Why has he changed so much? Margarita asked softly to the whistle of the wind at Woland.

"This knight once made an unsuccessful joke," Woland answered, turning his face with a softly burning eye to Margarita, "his pun, which he composed when talking about light and darkness, was not entirely good. And the knight had to ask after that a little more and longer, than he expected. But tonight is such a night when scores are settled. The knight paid his bill and for the wing

Here, as a symbol of sadness, mourning and death, not black, accepted in the lodge of the Kadosh degree, is chosen, but purple, also traditional in this capacity for Western Christianity. Since the knights of the white and black eagle called themselves "sons of light" and "sons of the sun", the pun about the sun and darkness was a reprehensible thing for them and could be considered pride - one of the seven vices forbidden to the degree of Kadosh. In punishment, Koroviev-Fagot was turned into a jester.

Let us note that one of the activities that Woland proposes to do for the Master in the last asylum is "sitting over the retort in the hope that you will be able to fashion a new homunculus", although it goes back to the corresponding episode of Faust, it has, as, by the way, , and in Goethe, Masonic coloring. T. O. Sokolovskaya in the article "Masonic systems"

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The Secrets of The Master and Margarita speaks of the so-called Theoretical degree of Freemasonry, which "is an intermediate link between free masonry and the highest fellowship of the chosen enlightened, that is, the "internal order" ... the most worthy pi were elected to be accepted as theoretical philosophers. Tomtsy of the Masonic Preparatory School, St. John's masters; however, they were still given time to complete one or two (according to the system) degrees of Scottish Freemasonry, "in order to be capable of doing philosophical works

Numerous lists of objects for the study of Freemasons in the degree of theoretical brothers have been preserved in the Russian archives, but many of them are written in pnifr and are difficult to interpret: it is not always possible to guess the boundary between allegory and reality. Such, for example, are the most detailed descriptions of the "creation of a homunku-

la in crystal retorts of May dew and human blood" (this process should be understood as a metaphor for the union of male and female principles, blood and dew, in order to achieve androgyne — a perfect bisexual being. — B.S.)... In fact Woland promises the Master a promotion to the next degree, that of a theoretical philosopher. It is significant that the action of the Moscow scenes of The Master and Margarita takes place in May, so that one ingredient of the homunculus is right at hand. Another ingredient, obviously, should be the blood of Baron Meigel, who was killed at the Great Ball with Satan. According to those present, this blood "has long gone into the earth," so that it may well combine with the dew of May and thereby make possible the creation of a homunculus. Flight of the Master in Black

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night sky to the last shelter in the rocks (I also recall Schubert's "Black Rocks - my peace", pronounced during the last flight that Koroviev-Fagot in the version of 1931), where the hero must acquire the degree of a theoretical philosopher, is associated with the gloomy atmosphere of theoretical lodges. T. O. Sokolovskaya stated: "In contrast to the bright, beautiful decoration of the lodges of St. John's Freemasonry and the bizarre setting of the red Scottish lodges, the lodges intended for meetings of the theoretical brothers were gloomy, they were cleaned with black cloth and black silk." Since the theoretical degree occupied an intermediate position between the lowest, John's Freemasonry, and the highest, Andreevsky, the incompleteness of the reward given to Bulgakov's hero can find its explanation here. As Woland the Master warned in an early edition: "You will not rise to the heights, you will not listen to masses..." The last refuge where the creator of the novel about Pontius Pilate can enjoy peace is located on the border of light and darkness. Margarita's beloved does not rise to the rank of the knights of the black and white Eagles - "sons of light", but turns out to be higher than the holders of the degrees of John's Freemasonry, to whom, according to Sokolovskaya, "only symbols of the crystal-clear teaching of moral improvement and service for the benefit of suffering humanity were discovered". Such "naked light", in the words of Woland, is able to enjoy only one-dimensional thinking

Levi Matthew, not only a disciple of Yeshua Ha-Nozri, but also, as it were, the owner of a lower, student degree of Freemasonry. Bulgakov's Master is above such a primitive understanding of the bright beginning, one

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Ko himself is not capable of struggle and revenge, although he is ready to recognize the ability of evil to do good. Therefore he is unable to reach the higher degrees of Andrew's or Scottish Freemasonry. It is noteworthy that Bulgakov used Masonic terms in his correspondence. In particular, in a letter to the philosopher and literary critic P. S. Popov dated March 19, 1935, he, referring to the death of the great poet Alexander Pushkin, stated: "When a hundred years ago the commander of our Russian order of writers was shot, they found him on his body severe gunshot wound. When, in a hundred years, one of the descendants is undressed before being sent on a long journey, they will find several scars from Finnish knives. And all on the back. The weapon is changing Here, the writer allegorically speaks of a critical note by the playwright Vsevolod Vishnevsky, which disrupted the production of The Cabal of the Saints in the Leningrad Bolyn Drama Theater (Vishnevsky himself is parodied in The Master and Margaret as a malicious critic Mstislav Lavrovich, but not alien to material wealth). Bulgakov promoted himself, like Pushkin, to the highest degree of the writer's order, by analogy with the Masonic order. Masonic symbolism in "The Master and Margarita" Bulgakov organically combined with Christian tradition. The diamond triangle on Woland's cigar port, presented to the writers at the Patriarch's, is a distinctly Masonic sign, the personification of that golden triangle that the doomed master Hiram-Adoniram threw into a deep well. In the book of the British historian and theologian, Bishop F.V. Farrar, The Life of Jesus Christ (1873), extracts from which have been preserved in the Bulgakov archive, one can read:

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"In order to show them (the chief priests, scribes, rabbis, representatives of all classes of the Sanhedrin. - B.S.) that the Scripture itself prophetically denounces them, Christ asked if they had never read in the Scripture (Ps. SHUP) about the stone that was rejected by the builders, but which nevertheless, by the miraculous purposes of God, became the head of the corner? How could they continue to be builders when the whole plan for their building was rejected and changed? Doesn't ancient messianic prophecy make it clear that God will call other builders to build his temple? Woe to those who stumbled, as they did, against this rejected stone; but even now there was still time to escape the final destruction for those on whom this stone might fall. To reject Him in His humanity and humility was already to suffer a grievous loss; but to be found to reject Him when He comes in glory, would that not mean "to perish completely at the presence of the Lord"? To sit on the seat of judgment and condemn Him meant to bring destruction on oneself and on the people; but to be condemned by Him—wouldn't that mean being "ground to dust" (Dan., P, 34-44)?" The Masonic triangle on Woland's cigarette case could be interpreted by Bulgakov as a coal stone (a rejected stone that miraculously became the head of the corner).

The words of Ivan Bezdomny: "Take this Kant, but for such evidence for three years in Solovki! — are connected in an unexpected way with the theme of Freemasonry. In the spring of 1926, in Leningrad, the OGPU arrested members of the Martinist Masonic circle, headed by Boris Viktorovich Kirichenko, who had the pseudonyms Astromov and

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Watson. This former Guards officer became the legal adviser of the Smolny during the revolution. He was the general secretary of the "Autonomous Russian Freemasonry", and at the time of his arrest he served as the financial inspector of the provincial department of public education. A detailed story about the case of Kirichenko-Astromov and his comrades, who were sentenced by the OGPU collegium to 3 years in the camps, was published in the evening edition of Krasnaya Gazeta on June 15, 1928. There, in particular, among the members

Astromov circle mentioned "followers of Kant, purged from the party". Thus, if not I. Kant himself, then his Masonic followers in the USSR at the end of the 1920s had every chance of ending up in the Solovetsky concentration camp. It should be noted that in the last flight, the Master flies in a suit of the 18th century, becoming like both Kant and the holder of the Masonic degree of a theoretical philosopher.

In the same essay in Krasnaya Gazeta, it was indicated that Astromov was a hypnotist and, together with another Freemason Grediger, claimed that he had been living for two thousand years. In *The Master and Margarita*, Woland, who in many respects acts as the holder of the highest Masonic degree, is mistaken for a hypno-teaser, and he lives no less than nineteen centuries, since he was present during Pontius Pilate's interrogation of Yeshua Ha-Nozri. The authors of the essay, well-known journalists, the Tur brothers (Leon Davidovich Tubelsky and Pyotr Lvovich Ryzhey), wrote that the leaders of the Leningrad Freemasons "exhibited Freemasonry as a philosophical, speculative trend, a cultural and ethical trade union that had nothing to do with Western politicking Freemasonry. Moreover, Astromov (by the way, a participant in the assault on the Winter Palace in October 1917

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of the year. - B.S.) declared Freemasonry as a fellow traveler of the CPSU (b) and historically "proved" the commonality of the goals of autonomous Russian Freemasonry and ... the Communist Party. After his arrest, Astromov even wrote a letter to I.V. Stalin outlining these ideas, which remained unanswered. It is possible that the case of the Astromov circle, which showed the honor of Masons alive in Soviet conditions, became one of the motives for Bulgakov to widely use Masonic rituals in *The Master and Margarita*.

Thus, the question posed at the head of the chapter can be answered in the affirmative. Both Woland, and his retinue, and the Master with his beloved turn out to be carriers of the highest Masonic degrees.

finer, and the hierarchy is naturally headed by Woland. The "Masonic component" here helps otherworldly forces and the creator of the novel about Pilate and Yeshua to preserve the moral content of Ha-Nozri's teachings, justifies the mission associated with extracting the ingenious Masonic

Tera from hostile Moscow.

"One thousand nine hundred years
will pass before it
turns out HOW MUCH they
lied, writing after me."

Chronology, structure
and the magic of numbers

"Masters and Margaritas"

The main idea of Bulgakov's novel was to lead the reader from a worthy satirical ridicule of the modern Soviet world through buffoonery, humor and the skeptical philosophy of the other world, where Woland and his retinue rule, to the lofty ideal of the ancient legend, to the teachings of Yeshua Ha-Notzri, that arose in the Yerushalaim world and affirms the triumph of a morally beautiful and kind person, whom no amount of torment and suffering can force to renounce faith in goodness.

The chronology of events in both the Moscow and Yerushalaim parts of The Master and Margarita plays a key role in the ideological conception and composition. However, in the text of the novel, the exact time of the action is not directly named anywhere. In the edition of 1929-1930, events in most versions took place in June 1933 or 1934 (as in the story "Fatal Eggs", the distance from the time of work on the work was first taken in

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4 years). In 1931, in the surviving sketches, the beginning of the action was pushed back to an even more distant future - to June 14, 1945. At the same time, already in the edition of 1929, there was also a spring dating of the Moscow scenes. There, Ivan Bezdomny captured the hearse with the body of Mikhail Alexandrovich Berlioz, drove onto the Crimean bridge, flew off it, spreading his arms, into the water, and after him the hearse with the coffin fell, and "nothing left - not even bubbles - finished with them

Spring rain".

In the earliest versions of the novel, both Moscow and Yershalaim scenes were timed to coincide with the same June days. The June date could be related to the Christian holiday of the Day of the Ascension of the Lord, celebrated in 1929 on June 14th. This is probably why the visit of the barman of the Variety Theater to Woland with the demand to replace counterfeit money with real money the next day after the session of black magic took place in the editorial office of 1929-1930 on June 12, and consequently, Satan with his retinue and the Master left Moscow just at night on June 14th.

However, the month of Nisan, in which the events of Holy Week, the crucifixion and Resurrection of Jesus Christ fall in the Gospels, in different years corresponded to March or April of the Julian calendar (the so-called old style), but never to June. And the timing of the visit of Woland with his retinue to Moscow for Holy Week, no doubt, seemed to Bulgakov a seductive opportunity. Meanwhile, in the 20th century Orthodox Holy Week and Easter cannot fall in June in any year. If back in 1933, in the preserved chronological marking of the chapters, the events in the Moscow scenes in the first chapters would

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If they are dated for June, then in the latter Bulgakov has already begun to correct the June dating for May, returning to the spring timing of the action of one of the variants of 1929. In the final text of the novel, there is no exact indication of exactly when Woland meets the writers at the Patriarch's Ponds, but it turns out that this date is not difficult to calculate.

If we proceed from the assumption that the Moscow scenes of The Master and Margarita, like those of Yershalaim, take place on the Orthodox Holy Week (the Orthodox are the majority of believers in Moscow), then it is necessary to determine when Passion Wednesday in the 20th century falls on May according to the Gregorian calendar (the so-called new style), adopted in Russia since February 14, 1918. Precisely on Wednesday, on this terrible May evening. Woland and his retinue arrived in Moscow. It turns out that only in 1918 and 1929 the Passion

Wednesday fell on May 1st. More in the twentieth century, such a combination, in its own way symbolic, did not occur. May 1 is an official Soviet holiday marked by noisy and crowded demonstrations. Back in 1918, the philosopher and theologian S. N. Bulgakov, in his work "At the Feast of the Gods", expressed indignation at such a blasphemous coincidence and expressed regret that the intelligentsia reacted properly to the refusal of the authorities to respect the feelings of believers only in that ill-fated year, and earlier and she herself sinned with indifference to faith. However, the year 1918 as the time of action of the Moscow part of Bulgakov's last novel disappears - the novel clearly does not depict the era of war communism, when there were not even chervonets, which Woland's companions so generously bestow on the public at the Variety Theater. In and

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The advent of Satan and his retinue is taking place in Moscow in the NEP era, although this era is already at a turning point. Obviously, the action takes place in 1929, when Easter fell on May 5 (April 22, O.S.). The year 1929 was proclaimed by J. V. Stalin as the year of the "great turning point", designed to put an end to the NEP and ensure the transition to complete collectivization and industrialization. Bulgakov's fate changed at the same time: all his plays were banned. If 1918 turned out to be the year of the Civil War and the time of Bulgakov's first novel, *The White Guard*, then another year of the equally fatal coincidence of the socialist holiday and Holy Wednesday became the chronological pivot of Bulgakov's "last sunset" novel. It is bitter irony here that the story begins on International Workers' Day. People in Moscow are even more divided than before. And Berlioz, chairman of the MASSOLIT, hurrying to the May Day ceremonial meeting, has long been thinking only about his own well-being and following the conjuncture, and not about free literary creativity. Night same on | May is the famous Walpurgis Night, the great coven of witches on the Brocken, dating back to the pagan ancient German spring fertility festival. Right after Walpurgis Night, Woland and his retinue arrive in Moscow.

In *The Master and Margarita* there is a number of other proofs

due to the timing of the Moscow scenes precisely to the period from Wednesday to Saturday of Holy Week (week) of 1929 (the last flight of Woland, his comrades and the Master and Margarita takes place on the night of Easter, from Saturday 4th to Sunday 5 May). One such piece of evidence can be found

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as we have already mentioned, in the story of Frida. Woland's visit to Moscow precisely at the beginning of May is also proved by the fact that Stepan Bogdanovich Likhodeev, seeing the seal on Berlioz's door, immediately thinks about his conversation with the chairman of MASSOLIT, which took place, "as I recall, on the twenty-fourth of April in the evening." This conversation took place not long ago, otherwise Styopa would hardly have been able to remember the exact date. If we accept the May Day dating of the beginning of the events in the novel, then the conversation with Berlioz, who remembered Likhodeev, frightened by the disappearance of his neighbor and the seal on his door, was a week ago, and the director of the Variety Theater did not have time to forget him.

In one of the versions of the last edition of the novel, written in 1937, Woland replied to the proposal of the poet Ivan Bezdomny to send Immanuel Kant for three years to Solovki, that "it is impossible to put him in Solovki for the reason that he has been on walks in places much more distant from the Patriarch's Ponds than Solovki. Kant, as is known, died on February 12, 1804, so that what is happening at the Patriarch's is unequivocally dated, taking into account the words about the May evening, to May 1929. In the final text, Bulgakov replaced "one hundred and twenty-five years" with "more than a hundred years" in order to avoid a direct indication of the time of action, but retained indirect references to Holy Week 1929.

There are also signs of the end of the NEP era in the novel. Cab drivers still side by side with cars on the streets, writers' organizations (RAPP, MAPP, etc.) are still functioning, which were disbanded in 1932 and became a model for

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MASSOLITAA, which flourished completely at the time of the appearance of Woland and his comrades. At the same time, in *The Master and Margarita* there are also a number of anachronisms in relation to 1929, for example, the mention of a trolleybus taking Uncle Berlioz Poplavsky to the Kiev railway station, away from the Bad Apartment. Trolleybuses appeared in Moscow only in 1934, but entered the novel purely mechanically, along with an episode written in the mid-1930s.

Let us note that the duration of the Moscow scenes in Bulgakov's novel immediately precedes one important calendar reform in the USSR. In March 1930, the traditional seven-day week was replaced by a five-day one, and in November 1931 - by a six-day one (five days of work, the sixth is a day off), in connection with which the former names of the days were replaced by bureaucratic terms: "the first day six days", "the second day of the six days", etc. The return to the previous seven-day week and the names of its days took place only in June 1940. The Soviet government sought to break with the calendar, which was closely associated with the Christian religion, while Bulgakov, with his novel, seemed to restore the continuity of culture in such an important dimension of human existence as time.

The Master and Margarita reflected the anti-religious campaign launched in the Soviet newspapers during Holy Week 1929. For example, on April 29, *Vechernyaya Moskva* published M. Shein's article "Masquerade. A class enemy under the flag of religion. Bulgakov's novel mentions a similarly titled article "The Enemy Under the Editor's Wing", directed against the Master's novel about Pontius Pilate and written by a critic

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Ahriman, whose surname (or pseudonym) makes one recall the bearer of the evil inclination in the Zoroastrian religion. In M. Shein's article, in particular,

it was reported that in the autumn of 1928 in Bryansk, "a local Orthodox bishop, as an honored guest, attended a service in a Jewish synagogue on the feast of Judgment Day." In the same issue of the newspaper, E. Gard's article "Sketches from nature in the former God's mansion" described how the exhibition of the People's Commissariat of Health was located in the church building. This caused bewilderment among the old women, who, out of habit, went into the temple, where "on the walls, instead of fasting saints, there are paintings and museum exhibits on the combat theme: "How to be always healthy." Woland and his retinue, having occupied a Bad apartment, serve a "black mass" there, and Azazello says about Stepan Bogdanovich Likhodeev that "he is the same director as I am a bishop. The barman of the Variety Theater Sokov, who came to the apartment, finds there, as it were, a church atmosphere: the light from the windows is similar to that which happens in a church, there is a smell of incense, and the table is covered with church parchment. In the 1929 edition, the barman, after an unsuccessful visit to Woland, went to the temple, which turned out to be turned into an auction chamber for the sale of museum exhibits like the fur coat of Tsar Alexander III. in the temple. Instead of them, wherever you look, there were pictures of the most secular content.

It is interesting that on June 12, 1929, as the newspaper Pravda reported the next day, the All-Union Congress of Atheists opened in Moscow with the reports of the secretary of the Central Control Commission, the prominent anti-religious publicist Emelyan Yaroslavsky (M. I. Gubelman) and N. I. Bukharin. In the first edition of the novel,

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dated 1929, by June 12, all the miracles that followed the session of black magic at the Variety Theater were timed. In the final text, they were followed on the same day by Satan's Great Ball. It can be assumed that in the early version such a ball or sabbat also directly followed the miracles of black magic and fell on June 12, parodying the congress of godless

nicknames.

We note one more circumstance. On May 1, 1929, judging by newspaper reports, there was a sharp warming in Moscow, unusual for this time of year. Bulgakov transformed this

a natural phenomenon on the unprecedentedly hot evening of the first day when Woland and his retinue arrived in Moscow. Here the writer took into account that Satan was traditionally associated with hellfire, and therefore his approach causes intense heat.

The hidden dating of the action is also contained in the age of the autobiographical hero, the Master. This is "a man of about thirty-eight years of age," which is precisely how Bulgakov turned on May 15, 1929, a week after submitting a chapter from the novel to Nedra and exactly two weeks after Woland and his company found themselves on Patriarch Shih. It is curious that in 1937 and 1939, when reading the manuscript and then the typescript of *The Master and Margarita* to close friends, the author, as appears from the diary of E. S. Bulgakova, voluntarily or involuntarily timed the end of the readings to May 15 - his own birthday. . Possibly, in this way the writer sought to emphasize not only the autobiographical nature, but also the time of action of the Moscow scenes of the novel.

In the edition of the novel, written in 1929, the period that has passed since the trial of Yeshua Ga

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Nozri and his execution before Woland's appearance in Moscow with his retinue and extraction from the Master's hospital, was determined precisely. Here Yeshua was telling Pila that "one thousand nine hundred years will pass before it becomes clear how much they lied, writing after me." The appearance in Moscow of Woland, who tells his own version of the Gospel, and the Master, who creates a novel about Pontius Pilate, coinciding with the story of Satan, just means the clarification of the truth discovered by Yeshua, but distorted by scribes. If the Moscow scenes are dated 1929, then the period of 1900 years should indicate that the Yershalaim scenes date back to the year 29. In the final text, the period between the ancient and modern parts is given less precisely in order to avoid a direct indication of the time of action. Gut Woland in the finale tells the Master and Margarita that Pontius Pilate has been bearing his punishment for "about two thousand years." However, even in the latest edition of the novel, a number of indirect references to the year 29 as the date of the Yershalaim scenes, and, consequently, to the 1900-year interval separating the Moscow scenes from them, have been preserved.

From extremely popular in the second half of the 20th and early 20th centuries. From the book of the French historian of religion Ernst Renan, *The Life of Jesus* (1863), extracts from which were preserved in the preparatory materials for the novel, Bulgakov knew that the execution of Jesus was timed to coincide with the Jewish Passover, celebrated on Nisan 14 and falling on Friday. Pilate's interrogation of Yeshua and execution take place on this very day, the death of Judas from Kiriafa on the night of Saturday, Nisan 15, and Pilate's meeting with Levi Matthew falls on Saturday morning. In addition, as Levi Matthew recalls, in

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Wednesday, Nisan 12, Yeshua left him at a gardener in Bethany, followed by the arrest of Ha-Nozri and his interrogation in the Sanhedrin, which are only mentioned in order to preserve the classical unity of time (during the day) of the main action. Thus, all the events of the Yershalaim scenes, as well as those of Moscow, fit into the four days of Holy Week, from Wednesday to Saturday.

E. Renan noted that Friday, Nisan 14, fell on the years 29, 33, and 36, which, therefore, could be the years of the execution of Jesus. The French historian leaned towards the traditional year 33, taking into account the gospel testimony about the three-year preaching of Jesus Christ and accepting that it was immediately preceded by the sermon of John on the Baptist, which falls on the year 28. Renan rejected the year 36 as a possible date for the execution of Jesus, since in that year, even before Easter, the main characters - the Roman procurator Pontius Pilate and the Jewish high priest Joseph Caifa - lost their posts. The historian estimated the age of the executed Jesus at 37 years. Bulgakov's Yeshua is much younger, and his preaching activity continues for a short time. These circumstances, if we connect them with the gospel dating of the sermon of John the Baptist in the year 28 (according to the research of historians), point to the year 29 as the most probable time of action in the Yershalaim scenes of *The Master and Margaret*. The author points out that Ga-Notsri is a man "about twenty-seven years old."

He obviously did not preach for long, because, although Pilate himself appreciated his eloquence, Yeshua

sang to carry away the only student with him, and the one who knows everything, thanks to the head of the secret guard

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Aphranius, the procurator heard about Ha-Nots ri for the first time only after his arrest. In the course of the story, Aphranius mentions that he "worked for fifteen years in Judea" and "began his service under Valerius Grata." From the book of the German religious scholar A. Muller "Pontius Pilate, the fifth procurator of Judea and the judge of Jesus of Nazareth" (1888), Bulgakov wrote down the years of the procuratorship of both Pontius Pilate and Valery Grat. The latter ruled Judea from 15 to 25 years. Therefore, if Aphranius delivers his speech in the year 29, then the first year of his service should really be the first year of the procuratorship of Valerius Gratus - 15 AD. e.

The events of the Moscow chapters in a parodic, reduced form repeat the events of the Yershalaim chapters through a gap of exactly 1900 years. At the end of the novel on Easter night on Sunday, Moscow and Yershalaim times merge into one. This is both May 5 (April 22), 1929, and Nisan 16, 29 (more precisely, that year of the Jewish calendar, which falls on this year of the Julian calendar) - the day when Yeshua Ha-Nozri should rise, and only that the forgiven Pontius Pilate, the Master with Margarita and Woland with his assistants. The space of the Moscow and Yershalaim worlds becomes one, and this happens in the eternal other world, where the "prince of darkness" Woland rules. The course of modern life merges with the Master's novel about Pontius Pilate. Both of these heroes acquire life in eternity, as was predicted to Pilate by an inner voice that spoke of immortality, and to the Master by Woland, after reading the novel about the procurator of Judea. The novel about Pilate in the scene of the last flight joins with the "gospels

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I eat from Woland," and the Master himself, forgiving the Prokuragor, at the same moment completes both his own story and Satan's story. Hounded in earthly life, the author of the novel about Pontius Pilate acquires immortality in eternity. At the same time, the time distance of 19 centuries seems to collapse, the days of the week and month in ancient Yershalaim and modern Moscow coincide. Such a coincidence actually occurs in a time interval of 1900 years, which includes an integer number of 76-year lunisolar cycles of the ancient Greek astronomer and mathematician Calippus - the smallest time periods containing an equal number of years according to the Julian and Jewish calendars. The day of Christian Easter becomes the day of the resurrection of Yeshua in the highest supermundane and the Master in the other world of Woland.

The three main worlds of The Master and Margarita — the ancient Yershalaim world, the eternal otherworldly world, and the modern Moscow world — are not only interconnected (the role of the link is played by the world of Satan), but also have their own time scales. In the other world, it is eternal and unchanging, like the endlessly lasting midnight at Satan's Great Ball. In the world of Yershalaim it is the past, in the Moscow world it is the present. These three worlds have three rows of main characters that correlate with each other, and representatives of different worlds form triads united by functional similarity and similar interaction with the characters of their world, and in some cases by portrait similarity.

The first and most significant triad is the procurator of Judea, Pontius Pilate, the "prince of darkness" Woland, the director of the psychiatric clinic

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professor Stravinsky. In the Yershalaim scenes, events develop thanks to the actions of Pontius Pilate. In the Moscow scenes, everything happens according to the will of Woland, who reigns supreme in the other world, penetrating into the Moscow world wherever moral and ethical principles are violated. Stravinsky, in his clinic, the characters of the Moscow world, who became victims of Woland and his retinue, are forced to obey unquestioningly. Pilate and Stra-

wine. Pilate tries to save Yeshua but fails. Woland saves the Master, but only in his other world, while Stravinsky unsuccessfully tried to save the author of the novel about Pontius Pilate in the Moscow world. The power of each of the three is limited in its own way. Pilate is unable to help Yeshua because of his cowardice. Woland only predicts the future of those with whom he comes into contact, and awakens diabolical inclinations in his victims. Stravinsky, on the other hand, is unable to prevent the Master's earthly death or restore complete peace of mind to Ivan Homeless.

There is a portrait resemblance between the characters of the first triad. Woland - "in appearance - more than forty years old" and "smoothly shaved." Stravinsky is "a carefully shaven man of about forty-five, like an actor." Satan has a traditional distinguishing feature - different eyes: "the right eye is black, the left one is green for some reason", "the right one with a golden spark at the bottom, drilling anyone to the bottom of the soul, and the left one is empty and black, sort of like a narrow coal the ear is like an exit into the bottomless well of all darkness and shadows. The professor is a man with "very piercing eyes." External gathering

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Stravinsky's relationship with Pilate is noted at the first meeting with the professor by Ivan Bezdomny, who vividly imagines the procurator of Judea according to Woland's story. Bezdomny pays attention to the fact that the director of the clinic, like the Roman curator, speaks Latin. I note that one of Stravinsky's prototypes was probably Professor Grigory Ivanovich Rossolimo, the director of the clinic at the 1st Moscow State University, who headed the laboratory of experimental psychology at the Neurological Institute. Stravinsky also had a literary prototype - the psychiatrist Ravino from Alexander Belyaev's story "Professor Dowell's Head". Probably, the surname Ravino also came from Rossolimo. Dr. Ravino, a man with a demonic appearance, heads the clinic, which, like Stravinsky's clinic, largely functions as a prison (Stravinsky is like Woland). Most likely, the surname Ravino did not push Bulgakov, who was familiar with the story of Belyaev and had already named one of the characters Mikhail Alexandrovich Berlioz, to give another

surname Stravinsky, thus creating a kind of "musical roll call" - in honor of the famous composers Hector Berlioz and Igor Fedorovich Stravinsky. As for the location of his clinic, the researchers place it in the place of the Khimki city hospital No. 1 (Pravoberezhnaya st., ba). Since 1928, the Moscow Regional Hospital with a large neuropsychiatric department has been located here. It was housed in an Art Nouveau mansion (with features of a knight's castle), built by the order of the merchant S.P. Patrikeev by the famous architect F.O. Shekhtel in 1908. From the Stravin Clinic

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The sky, similar to an old castle, overlooked the "cheerful pine forest" across the river. The same forest lies on the other side of the Moskva River opposite the Khimki hospital. The way to it from the center of the city passes along the Leningrad highway, as well as to the Stravinsky clinic. Even before the revolution, S.P. Patrikeev created in the Shekhtel mansion the most modern hospital for those times, the equipment for which was ordered from the best factories in Germany and Switzerland. Stravinsky's clinic is equipped with the same state-of-the-art equipment.

The second triad: Aphranius, Pontius Pilate's first assistant, Koroviev-Fagot, Woland's first assistant, doctor Fyodor Vasilyevich, Stravinsky's first assistant. The connection between Aphranius and Fagot is established on the basis of a remarkable correspondence between their names. The article "Bassoon" in the Encyclopedic Dictionary of Brockhaus and Efron states that the Italian monk Afranio was the inventor of this musical instrument. There are also superficial similarities between the characters. Aphranius has "small eyes ... under closed, slightly strange, as if swollen eyelids", they "shone with mild slyness", and in general the head of the secret guard "was inclined towards humor." Koroviev's "eyes are small, ironic and half-drunk", and he is really an inexhaustible joker, with his jokes punishing those who angered Woland. Aphranius, on the unspoken orders of Pilate, punishes Judas from Kiriath for betrayal by death. Individual episodes involving Aphranius and Koroviev are also similar. So, Pilate, after hinting that Judas should be killed, recalls that one day Afra-

ny lent him money to give a crowd of beggars in Yer

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Shalaime. This episode was invented by the procurator in order to represent the reward for the future murder transferred to the head of the secret guard by the return of the old debt. Koroviev-Fagot pours a rain of money at the Variety Theatre. But the chervonets, with which, at the behest of Woland, he presents to the public, are just as imaginary as the coins allegedly lent by Aphrahanus Pilate for the Yerushalaim mob, and turn into simple pieces of paper. The doctor Fyodor Vasilyevich, the third member of the triad, bears a resemblance to both Afraniy and Koroviev. Aphrahanus during the execution of Yeshua and Fyodor Vasilyevich during the first interrogation of Ivan Bezdomny sit on the same high stools with long legs. Koroviev wears pince-nez and mustache, the doctor Fyodor Vasilyevich wears glasses and a mustache with a wedge-shaped beard.

The third triad: centurion Mark Krysoboy, commander of a special centuria, - Azazello, demon killer, - Archibald Archibaldovich, director of the Griboyedov House restaurant. All three perform executioner functions, the latter, however, only in the imagination of the narrator of The Master and Margarita, when he turns from a restaurant director into a captain of a pirate brig in the Caribbean, pulling an unlucky porter on the yardarm. The "cold and determined executioner" Mark Ratslayer has a rather humorous figure as his counterpart in the modern world. Members of this triad also have a portrait resemblance. Mark Krysoboy and Archibald Archibaldovich are tall and broad-shouldered. The centurion at his first appearance covers the sun, and the director of the Griboedov's House restaurant appears before the readers as a vision in hell. By Mark Ratslayer

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and Archibald Archibaldovich wide leather belts with weapons (the director of the restaurant, yes, only in the imaginary guise of a pirate). Both Azazello and Ratslayer have a disfigured face and a nasal voice. And all three executioners in Bulgakov's novel have "extenuating circumstances". Mark the Ratslayer, according to Yeshul, was made evil by those who disfigured him, and Ganozri does not blame the centurion for his death. Azazello kills the traitor Baron Meigel in the other world, knowing in advance that in a month he will still have to finish his earthly journey. Archibald Archibaldovich, on the other hand, commits only an imaginary execution.

The fourth triad is animals endowed to a greater or lesser extent with human features: Banga, Pilate's favorite dog, Begemot the cat, Woland's favorite buffoon, Tuztuben, a police dog, a modern copy of the procurator's dog. Banga, the only being who understands and sympathizes with Pilate, degenerates in the Moscow world into a famous but police dog. Note that the name Banga is the home nickname of Bulgakov's second wife, Lyubov Evgenievna Belozerskaya, formed by the evolution of various diminutive names: Lyuba - Lyubanya - Lyuban - Banga (all these names are found in Bulgakov's letters to L.E. Belozerskaya and in memoirs last one).

The fifth triad is the only one that is formed by female characters: Nisa, agent Aphranus, — Gella, agent and servant of Fagot-Koroviev, — Natasha, servant (housekeeper) of Margarita. Nisa lures Judas from Kiriath into a trap, Hellus lures him to the disastrous Great

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a ball with Satan, Baron Meigel, and, together with the administrator Varenuha, who turned into a vampire, almost destroys the financial director of the Rimsky Variety Theater. In the Bad Apartment under Koroviev-Fagot, she plays the role of a maid-servant, striking with her extravagant appearance (a large scar on her neck, and only a coquettish lace apron and a white tattoo on her head) "unfortunate visitors". Gella, according to Woland's definition, "is quick, understanding, and there is no such service that she would not be able to provide." The same

The qualities are also inherent in Natasha, who wished to accompany her mistress even at the Great Ball with Satan.

This is the end of the triads, which include Woland, Pilate, Stravinsky and members of their retinues. In this group of triads, the characters of the modern world are devoid of any significant negative features, and the characters of the otherworldly and Yershalaim worlds here rather evoke a smile or sympathy.

The heroes of the novel, opposing Pilate and Woland and striving to destroy Yeshua Ha-Nozri and the Master, form two triads. The sixth in total is formed by: Iosif Kaifa, "the acting president of the Sanhedrin, the high priest of the Jews," - Mikhail Alexandrovich Berlioz, chairman of MASSOLIT and editor of a "thick" literary magazine, - unknown in Torgsin, posing as a foreigner. In Yershalaim, Kaifa does everything in his power for the death of Yeshua. Berlioz, nineteen centuries later, seems to kill Jesus Christ a second time, claiming that he never existed in the world. Stravinsky confuses the chairman of MASSOLIT with the famous French composer

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Hector Berlioz, making Woland's sacrifice as if "an imaginary foreigner." We see the same "imaginary foreigner" bathing fish in Torgsin, and even outwardly he is very similar to Berlio for the "non-composer". The chairman of the MASSOLIT was dressed "in a gray summer pair, he was small, well-fed, he carried his decent hat with a pie in his hand, and on his well-shaven face were glasses of supernatural size in a black horn-rimmed." And here is a portrait of Torgsin's "foreigner": "a short, completely square man, shaved to the blue, in a brand new hat, not wrinkled and without knots on the ribbon, in a lilac nalto and kid gloves." And Kaifa, and Berlioz, and an imaginary foreigner in a lilac coat are destined for an evil fate. To the Jewish high priest, Pilate predicts the coming death together with Yershalaim from the Roman legions and throws a note to Caifa, commending him in connection with Judas from Kiriath. Berlioz dies under the wheels of a tram, according to Woland's exact prediction, in order to find himself in a note-side world.

at the Great Ball with Satan. Far less misfortune awaits a pseudo-foreigner in Torgsin - he finds himself in a barrel with a herring that he was just about to buy, and to an unusual phenomenon, in the person of Koroviev-Fagot with Behemoth, he reacts in the same way as Berlioz - an attempt to call the police, and in the purest Russian language. The imaginary foreigner is as slippery and devoid of human features as the herring with which he ended up in the same barrel. Bulgakov dooms Berlioz to death and thereby gives at least some redemption, and Kaifa does not draw with black colors alone, since the chairman

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The body of the Sanhedrin is a firm, proud and fearless person. In this triad, the maximum reduction in the character of the modern world compared to the ancient one is achieved.

The seventh triad is also formed by the enemies of Yeshua and the Master: Judas from Kiriath, an employee in a money changer and a spy for Joseph Kaifa, - Baron Meigel, who serves as an acquaintance for foreigners with the sights of the capital, - Aloisy Mogarych, a journalist who informs the public about novelties of literature. All three are traitors. Judas betrays Yeshua, Moga roar - the Master, and Meigel tries, but does not have time to betray Woland, along with all the participants in the Great Ball with Satan, and his transition to the power of the "prince of darkness" is predetermined from the very beginning. Judas and Meigel are overtaken by death for betrayal. Mogarych, on the other hand, was thrown out of Moscow in his underpants by Woland, and at night, just as Styopa Likhodeev had earlier, into the train going to Vyatka (another temporary sign - in 1934 Vyatka was renamed Kirov, but, although the scene with Mogarych was written at the end of the 30s, Bulgakov left the former name, thus emphasizing that the action takes place before 1934). However, Aloysius safely returns and resumes his activities, replacing Rimsky as financial director of the Variety Theatre. Satan is unable to fix the modern world, only people themselves can try to do this, in which Woland only exposes the existing minuses that make them related to the world of otherworldly forces.

The last, eighth triad is formed by those

who acts as disciples of Yeshua and the Master, and earlier - Kaifa and Berlioz: Levi Matthew, I will

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evangelist and former tax collector, who became the only follower of Ha-Notsri, the poet Ivan Bezdomny, a friend of Berlioz and a member of the MASSOLIT, who became the only student of the Master, and later turned into a professor at the Institute of History and Philosophy of Ivan Nikolaevich Ponyrev, the poet Alexander Ryukhin, a member of MASSOLIT and a former friend of Bezdomny, unsuccessfully trying to stand on a par with Alexander Pushkin and desperately jealous of him. Levi Matthew, according to Yeshua, writes incorrectly for him. In Bezdomny's poem, the appearance of Jesus is greatly distorted, which is proved by the "Gospel of Voland". The mediocre verses of Ryukhin, who writes vigorous revolutionary poetry, but no longer believes in revolution, profane Pushkin's traditions of the poetic word. Ryukhin fails to free himself from the "teaching" imposed by Berlioz, and he falls into a binge. The homeless man in the epilogue of the Master and Margarita is no longer a member of MASSOLIT (by that time several years have passed since Woland's visit to Moscow, and Bulgakov is probably hinting here that MASSOLIT, like its prototype RAPP, had already been disbanded). However, Professor Ivan Nikolaevich Ponyrev, who forever left the ministry of poetry, never got rid of the bacillus of omniscience, just as Levi Matvey, even after the death of Yeshua, retains his intolerance towards others and the confidence that only he alone is able to correctly interpret the teaching Ha-Notsri. Ivan Bezdomny, who did not believe in God, under the influence of tests arranged for him by Volandom, believed in the devil. In the same way, Levi Machvei, during the execution on Bald Mountain, renounced God and turned to the help of Satan. Homeless man in some

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to the second degree he is involved in the other world - he is annually transferred to the world of Woland in a dream on the night of the full moon in spring, meeting the Master and Margarita there again.

Two such closely related characters in the novel as Yeshua Ha-Nozri and the Master form not a triad, but a dyad. The master belongs to both the modern world and the other world. He appears at Satan's Great Ball on the festive, eternally lasting midnight and accompanies Woland on his last flight. Yeshua Ha-Nozri performs a sacrificial feat in the name of truth and the conviction that all people are good, paying at the cost of his life for the desire to tell the truth and only the truth. The master, on the other hand, accomplishes a creative feat by creating a novel about Pontius Pilate, but turns out to be broken by persecution and is no longer preoccupied with artistic truth, but with the search for peace. Thus, here, too, the Moscow character is reduced in comparison with the Yerushalaim one.

Margarita, unlike the Master, occupies a completely unique position in the novel, having no analogues among other characters. Thus, Bulgakov emphasizes the uniqueness of the heroine's love for the Master and makes her a symbol of mercy and eternal femininity. The latter occupies an important place in sophiology (the doctrine of Sophia, the wisdom of God), developed by such philosophers as V. S. Solovyov, S. N. Bulgakov and P. A. Florensky. Margarita's love becomes the highest value in the world.

The three worlds of Bulgakov's novel also have a number of parallel episodes and descriptions. A marble staircase surrounded by walls of roses, along which Pontius Pilate descends with his retinue and members

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The Sanhedrin, after the approval of Yeshua's verdict, is repeated in the same staircase at the Great Ball with Satan: Woland's sinister guests descend from it. The crowd of murderers, executioners, poisoners and lechers makes us remember the Yerushalaim crowd listening to the verdict and accompanying the executioners to the Bald Mountain, as well as the Moscow crowd at the box office of the Variety Theatre. Pontius Pilate and others who sent Yeshua Ha-Nozri to death, as if immediately came under the power of the "prince of darkness" and their lawful

place - among the guests of the devil's ball. The Moscow crowd, eager for a session of black magic by Professor Woland, also gave itself into the hands of the "prince of darkness" and paid for it with "complete exposure": at the most inopportune moment, gullible spectators are deprived of the fashionable French toilets donated by Koroviev-Fagot and appear in front of others in negligee. Let us note that, as in Moscow, in Yershalaim the sun bakes unbearably - a sign of the imminent appearance of the devil. It turns out that Satan himself directed Pontius Pilate when he approved the fatal verdict. The descriptions of the Shalaim and Moscow thunderstorms coincide almost literally. In Yershalaim, "the darkness that came from the Mediterranean Sea covered the city hated by the procurator. The suspension bridges that connected the temple with the terrible Anthony Tower disappeared, the abyss descended from the sky and flooded the winged gods over the hippodrome, the Hasmonean palace with loopholes, bazaars, caravanserais, lanes, ponds ... Yershalaim disappeared - the great city, as if did not exist." In Moscow, "this darkness, which came from the west, covered the vast city. Bridges and palaces have disappeared. Everything is gone, as if it had never been in the world. To the floor

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In accordance with geographical realities, the storm falls on both cities from the west, but at the same time there is also an exact adherence to the demonological tradition, according to which the west is the side of the world associated with the devil. The Moscow and Yershalaim thunderstorms personify the role of the forces of evil, which is reflected in the epigraph to Bulgakov's novel from Goethe's Faust: "So who are you, finally?" "I am part of that power that always wants evil and always does good." A thunderstorm in Ersha Laim reduces the torment of Yeshua Ha-Nozri: because of it, Pontius Pilate orders the cordon to be removed and the crucified to be beaten. However, the devil himself prompted the procurator to execute Yeshua, so that the cloud sent by Voland at the call of Levi Matthew addressed to him only moderates the evil done by Satan, brings good, only partially diminishing villainy. In the same way, the Moscow cloud extinguishes the fires that have begun in the city, but these fires were set up by Koroviev and Behemoth, Voland's companions. On the wings of a cloud, Satan and his retinue leave Moscow, taking with them to their eternal world, to the last refuge of the Master and Margarita. There author

novel about Pontius Pilate will regain the ability to create. But those who deprived the Master of a normal life in Moscow, hunted him down, kicked him out of his home and forced him to seek refuge with the devil, acted with Woland's blessing. This

becomes clear from the words of the "prince of darkness" in that mo

the moment when he leaves Moscow and praises a man with a courageous face who "does his job right". This man, as we have seen, is Stalin.

In all three main worlds of The Master and Margarita, one very important feature can be seen.

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Almost none of the main characters are linked by ties of kinship, property or marriage. Father Yeshua is mentioned, whom Ha-Notsri does not remember, the husband of Margarita and the wife of the Master, the wives and husbands of some other, purely secondary characters, uncle Berlioz and his wife who fled to Kharkov with the choreographer, but all of them are on the distant periphery actions. Unlike many world-famous works that are family chronicles, such as Leo Tolstoy's War and Peace (1863-1869), Thomas Mann's Buddenbrooks (1901), or John Galsworthy's The Forsyte Saga (1906-1928) , in "The Master and Margarita" the basis for the development of the plot are the connections between the characters, arising primarily from their position in ancient, infernal and modern society. In the world of Yershalaim, both Yeshua, and Pilate, and Caiaphas, and Judas from Kiriath, and Aphranus, and Levi Matthew are given outside of any family or kinship relations, although such relations in Roman and Jewish society of the 1st c. n. e. played an extremely important role. At the same time, the Roman Empire and Judea were extremely hierarchical societies, and it is quite natural that in the scenes of Yershalaim the relations of the main characters are determined by their position in the local hierarchy, connected with the fate of Yeshua Ha-Nozri. For example, Pontius Pilate is subordinate to Aphranus and Mark the Ratslayer, Aphranus is subordinate to his agents Tolmai and Nisa, as well as the nameless murderers of Judas from Kiriath, to Mark the centurion are the legionnaires of his centurion and the executioners who carry out the execution. All of them, on the orders of the procurator of Judea, first execute Yeshua and two robbers, and then carry out the murder of Judah.

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Judas himself is in the service of the Jewish high priest Joseph Klifa and, on his instructions, denounces Yeshua. Another thing is that at the same time he is overwhelmed with a passion for money and Nisa (money for him is a means to buy her love), but Judas's beloved fulfills Aphranus' order and betrays the traitor herself, luring her into a fatal trap. Joseph Caifa is at the very top of the Jewish hierarchy, but there is also a higher authority of the Roman procurator over him. And over the procurator Pontius Pilate, the most powerful Roman in Judea, there is the supreme power of the unsympathetic, but cunning and merciless Caesar Tiberius (43 or 42 BC - 37 AD). That is why the procurator is cowardly and, fearing a denunciation of Caifa to Rome, acts against his conscience, approving the verdict on an innocent and very sympathetic person to him personally - Yeshua Ga-Nopri.

Levi Matthew is dual in his social position: on the one hand, he is a Jew and is obliged to unquestioningly obey the Sanhedrin and Caifa, on the other hand, he collects taxes for the Romans, he is on one of the lower steps, but the Roman hierarchy and therefore relatively independent of Jewish hierarchy. Matthew is in many ways alien to fellow Jews, but he is far from his own for the Romans, although he should be a wealthy person by position (money became hated to him only after meeting Yeshua). The borderline position between the Roman and Jewish worlds makes it easier for Levi Matthew to accept the new doctrine, which asserts that there will be no power of Caesar and that any power will be replaced by the kingdom of truth, goodness and justice. Yeshua Ha-Notz ri himself is a man standing outside any hierarchy,

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common vagabond. His teaching is just about

opposes any hierarchy, highlights the properties of man as such. It is no coincidence that the first and only follower of this doctrine during the life of the founder is Matvey Levi, whose position in the social hierarchy is rather uncertain. It is psychologically easier for him to leave the old hierarchy and enter the new community, which at first was deprived of the hierarchy and consisted of only two members — Yeshua and himself. Incidentally, the first Christians actually became people like Yeshua and Matthew, and here Bulgakov did not sin at all against historical truth. The relationship between Yeshua Ha-Nozri and Levi Matthew, teacher and student, is built on the recognition by the second of the moral authority of the first and his preaching without any coercion. However, in the figure of Levi Matthew, one can already see the coming transformation of the doctrine, from which a strictly hierarchical Christian church arose in the future. The first and only disciple of Yeshua already embodies extreme intolerance and aspiration to be tough. to divide all people into friends and enemies - and this is the basis for a new hierarchy according to the degree of commitment to the teaching, according to the purity of following the dogmas of faith. The new religion will cause no less terrible wars than before, will become a pretext for the extermination of the Gentiles, and this is foreseen by Matthew Levi when he tells Pontius Pilate, who accuses him of cruelty, that "there will still be blood." Here, Bulgakov's important theme of the "price of blood", which worried him in the "Red Crown" and "White Guard", "Days of the Turbins" and "Running", finds its conclusion. Bulgakov comes to

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the belief that no one's sacrifice, unfortunately, will stop people from shedding the blood of their own kind.

Eternal, given once and for all, a strict hierarchy reigns in the other world as well. Woland is subject to all his retinue. The closest to the devil in position is Koroviev-Fagot, the first in rank among the demons, the main assistant of Satan. Bassoon obeys Azazello and Gella. A somewhat special position is occupied by the werecat Behemoth, the favorite jester and a kind of confidant of the "prince of darkness" (in the same way, in the Yerushalaim world, only his beloved dog Banga turns out to be associated with Pilate).

The contemporary Moscow world is also a hierarchical world. There is a clear hierarchy in MASSOLIT headed by Berlioz, in the Variety Theatre, in Stravinsky's clinic. Only the relationship of the two, after whom the novel is named, is determined not by hierarchy, but by love. The master does not belong to the powerful hierarchy of the literary, near-literary or supra-literary world, and therefore his brilliant novel cannot see the light in a society built on a strict party hierarchy. In the end, there is no place for a master who is completely unaware of the political situation. Like Yeshua, although he is unconscious, he is a rebel against the iron grip of the hierarchy and is therefore doomed to perish, just like the peaceful preacher of the seditious thought that "there are no evil people in the world." Bulgakov asserts the priority of simple human feelings over any social relations in the novel itself, which is not accidentally called *The Master and Margarita*. In a world where the role and actions of a person are determined by his social position, there are still

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goodness, truth, love, creativity, but they have to hide in the other world, seek protection from the devil himself - Woland. The author of the novel believed that a society of truth and justice could be created only on the basis of these values of humanism.

The three-world nature of Bulgakov's novel can be attributed to the views of the famous Russian religious philosopher, theologian and mathematician P. A. Florensky. Bulgakov's archive has preserved his book "Imaginations in Geometry" (1922), on which numerous annotations were made. Bulgakov was also well acquainted with the main work of P. A. Florensky "The Pillar and Ground of Truth" (1914), which was available, in particular, in the library of a friend of the writer P. S. Popov. In this essay, the philosopher developed the idea that "trinity is the most general characteristic of being", linking it with the Christian Trinity. In "Imaginary Bridges in Geometry" Florensky singled out in particular the supra-mundane region of the Sky, where the laws of imaginary space must operate. The ternary structure of *The Master and Margarita* in many respects looks like a reflection of these ideas of the philosopher. Bulgakov's characters of the modern and otherworldly worlds

as if they are parodying, reproducing in a reduced form, the heroes of the ancient, evangelical world, which at the end of the novel turns into transcendentalism, where the forgiven Pilate finally meets Yeshua, but where the Master and Margarita are not allowed to go, finding their last shelter outside the world. Bulgakov's imaginary space is also the seat of the forces of darkness, where Woland returns with his retinue.

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Florensky, in *The Pillar and Ground of the Truth*, noted that "the number three, which in our mind characterizes the unconditionality of the Divine, is characteristic of everything that has relative self-conclusion, is inherent in the forms of being contained in itself. Positively, the number three manifests itself everywhere as some basic category of life and thinking. As examples, he cited the three-dimensionality of space; three main categories of time: past, present and future; the presence of three grammatical persons in almost all languages; the minimum size of a complete family is three people: father, mother, child; the philosophical law of the three moments of dialectical development: thesis, antithesis, synthesis; as well as the presence of three coordinates of the human psyche, expressed in each individual personality: mind, will and feelings. To this we can add the fact, widely known in linguistics, that the names of the first three numerals are never borrowed from other languages: "one", "two" and "three", as well as the indisputable circumstance that there are much more trilogies in fiction, than dilogy or tetralogy. Florensky proved that trinity as the main category of being is not

possible to logically deduce from any basis

and therefore elevated it to the original trinity of the Divine Trinity. Let us note that elements of the trinity are present not only in Christianity, but also in the vast majority of other religions of the peoples of the world. If we approach the problem of trinity from the point of view of science, and not of faith, then the trinity of being can be primarily explained by the trinity of human, which, in turn, is most likely associated with established

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noah asymmetry of the functions of the cerebral hemispheres. After all, the number 3 is the simplest expression of asymmetry in integers according to the formula $3=2+1$, while the simplest symmetry formula is $2=1+1$. The trinity of thinking boils down to the fact that a person perceives the surrounding reality as a three-component one. In this regard, it can also be pointed out that the vast majority of historical and historiosophical theories, designed to explain the phenomena of reality that are not directly related to the thinking of one person, still carry a trinity structure. Therefore, they are hardly correct, since they do not convey the features of what is being explained, but the features of thinking that are unconsciously inherent in the creators of these theories. As an example, let us cite the fact that in the history of various civilizations, as in the life of a person, youth, maturity and old age (or the birth, flourishing and decline) are always singled out. In fact, this periodization has nothing to do with the existence of this or that civilization, but only with the way the historian or philosopher interprets it. Another example is the separation of the ego, id, and superego in the psychoanalysis of the Austrian psychiatrist Sigmund Freud (1856-1939). It turns out that in order to explain reality adequately to reality itself, we need to abstract from the peculiarities of our thinking. In *The Master and Margarita*, the artistic interpretation of reality, by the conscious will of the author, is framed in a trinity structure, which became the basis of the composition of the novel. However, it does not carry a religious content in itself.

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Many properties of trinity, identified by Florensky, were reflected in Bulgakov's novel. Thus, the author of "The Pillar and Ground of Truth" wrote: "... Truth is a single essence about three hypostases... Why exactly three hypostases? they will ask me. I speak of the number "three" as immanent in Truth, as inwardly inseparable from it. Can't-

it can be less than three, for only three hypostases make each other from eternity what they are from eternity. Only in the unity of the three does each hypostasis receive an absolute affirmation that establishes it as such. Outside the three there is none, there is no Subject of Truth. And more than three? —Yes, maybe more than three through the acceptance of this new hypostasis into the womb of the trinity of life. However, these new hypostases are no longer the members on which the Subject of Truth rests, and therefore are not internally necessary for its absoluteness; they are conditional hypostases that may or may not be in the Subject of Truth... In the three hypostases, each is directly next to each, and the relation of the two can only be mediated by the third. Among them, primacy is absolutely unthinkable. But every fourth hypostasis brings the first three hypostases into relation to itself in one order or another, and, therefore, by itself sets the hypostases into unequal activity in relation to itself, as the hypostasis of the fourth ...

In other words, the Trinity can be without a fourth hypostasis, while the fourth cannot have independence. This is the general meaning of the ternary number."

For Bulgakov, the trinity also turns out to correspond to the Truth, on it not only the basis

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on the spatio-temporal structure of The Master and Margarita, but the ethical conception of the novel also rests. There is also a fourth, imaginary world and a series of characters corresponding to it. This world, in full agreement with Florensky's thoughts, is not structure-forming and has no independent meaning. The imaginary world of the novel is a new hypostasis in the bowels of the modern Moscow world, spatially connected with the Variety Theater and Bad Apartment No. 50 at 2302-bis Sadovaya Street. The characters of the imaginary world complete the triads of the first three worlds into tetrads: 1) Pontius Pilate - Woland - Stravinsky - financial director of the Rimsky Variety; 2) Aphranis - Koroviev-Fagot - doctor Fyodor Vasilyevich - administrator of the Varenukha Variety; 3) Mark Krysoy - Azazello - Archibald Archibaldovich - director of the Variety Theater Stepan Bogdanovich Likhodeev; 4) Banga - Behemoth - Ace of Diamonds -

a cat detained by an unknown person in Armavir in the epilogue of the novel; 5) Nisa - Gella - Natasha - a neighbor of Berlioz and Likhodeev Annushka-Chuma, 6) Joseph Kaifa - Mikhail Alexandrovich Berlioz - unknown in Torgsin, posing as a foreigner - Georges Bengalsky, entertainer of the Variety Theater, 7) Judas from Kiriath - Baron Meigel - Aloisy Mogarych - Timofey Kvastsov, tenant of house 302-bis on Sadovaya; 8) Levi Matvey - Ivan Bezdomy - Alexander Ryukhin - Nikanor Ivla novich Bosoy, chairman of the housing association house 302-bis on Sadovaya.

In the imaginary world, in full accordance with the provisions developed by Florensky in the book "Imaginations in Geometry", the characters perform imaginary

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my actions with imaginary same results. It seems that Rimsky directs the entire course of action in the Variety Theater (the formal head of the Variety Theater Stepa Likhodeev disappears at the very beginning of events). He reports to the right place about the mysterious inhabitants of the Bad Apartment and about the suspicious session of black magic by the visiting guest performer Woland. However, in reality, the power of Rimsky is illusory and does not affect the course of events in any way. The findirector is unable to prevent, for example, the disappearance of administrator Varenuhka, who never made it to the competent authorities with a report, or the consequences of an ill-fated session.

When Pontius Pilate is waiting for the arrival of the head of the secret guard, Aphranus, with a report about the murder of Judas from Kiriath, it seems to him that "someone is sitting in an empty chair" at the moment when "the festive night was approaching" and "evening shadows were playing their game." The procurator saw the image of his assistant, who in fact was not in the chair. On the same night, preceding the feast of the full moon in spring - the Great Ball at Satan's, Rimsky, like Pilate Aphranus, with inexplicable anxiety awaits the return of his assistant Varenuhka, who performs the functions of an informer, like Judas from Kiriath. Finally, the financial director notices the administrator of the Variety Theater sitting in an armchair in his, Rimsky's, cabin. But it soon turns out that it is not the former Varenuhka who is sitting in the chair, but not a vampire casting shadows - an imaginary likeness of an administrator. Here-

Unlike Aphranus, who successfully organized the murder of Judas from Kiriath, Vareukha failed Rimsky's task, never reaching the need

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of an institution that was not his own: instead of the OGPU, the administrator ended up in the closet, where he was beaten by Azazello and Behemoth, and Hella turned into a vampire. However, the ghost vampire tries to make Rimsky believe that everything is going well by telling fantastic details of the visit to the authorities.

The Armavir cat is mistaken for Woland's companion, the magical cat Behemoth, who can walk on two legs, pay for himself on the tram, and speak in a human voice. That is why the unfortunate animal is brought to the police station with its front paws tied. But the detained cat turns out to be the most ordinary and turns into a werecat only in the imagination of the not quite sober citizen who seized him.

The patronymic of Stepa Likhodeev - Bogdanovich is frankly parodic. Not God, but the devil brought the drunken tsui of the libertine director on the head of the employees of the Variety Theater. It is no coincidence that Rimsky constantly swears at him. Likhodeev's face sometimes looks just as ugly as the face of Mark Krysoy, crippled in the war, but this is an imaginary ugliness, a consequence of an indelible hangover in which Stepan Bogdanovich Likhodeev, the director of the Variety Theater, resides, and Archibald Archibaldovich, the director of the restaurant at the House of Griboyedov . But it's time for them to switch places. The artistic Archibald Archibaldovich would have been in place at the Variety Theatre, and the drunkard and glutton Styopa Likhodeev would have felt at ease as director of the restaurant (it was not without reason that in the epilogue he became the head of a large Rostov grocery store,

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to knock the Griboyedov House a moment before the fatal fire). Styopa Likhodeev is essentially the imaginary director of the Variety Theatre, on whom nothing depends there, and at the very beginning of the action, Azazello's analogue of Likhodeev in the other world, on the orders of Woland, throws Stepan Bogdanovich from Moscow to Yalta.

Just as Niza lures Judas into a trap, contributing to his death, Annushka spills oil on the tram rails, involuntarily (or at the suggestion of Woland?) causing the death of Berlioz. Here she is only an imaginary, involuntary accomplice of otherworldly forces, while Niza acts on the direct instructions of Aphrahanus.

The entertainer Georges Bengalsky, like Mikhail Alexandrovich Berlioz, lost his head, but his death is only apparent, imaginary, a kind of trick, because by the end of the session of black magic the head of the entertainer is returned to its place. However, Bengalsky does not need it for his work - all his witticisms are so mechanically learned and stupid.

Neighbors believe that Timofei Kvastsov denounced the chairman of the housing association, Nikanor Ivanovich Bosoy. But in fact, Kvastsov is an imaginary traitor, since Koroviev-Fagot, who only called himself Kvassov, played a cruel joke with Bosym. Punished by evil spirits, Nikanor Ivanovich immediately believed in both God and the devil, just as the poet Ivan Bezdomny first believed in the reality of Woland, and then in the story of Yeshua and Pilate. Like Bezdomny, who became Ponyryov, Bosoy repents and renounces his past ... but only in a dream, and his dream, as it were, parodically anticipates the next immediate

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Behind him in the narrative is the dream of Bezdomny, where the poet, who is located next to the chairman of the housing association in the Stravinsky clinic, sees the execution of Yeshua. But Nikanor Ivanovich, who returned to his former duties and remained a grabber and a rude man, brought out of his dream only an inexplicable hatred for the artist Kurolesov, a completely imaginary hatred, since the artist never in his life was a house manager.

met and did nothing wrong to him.

The imaginary world, as it were, was created by the actions of Volland and his retinue as a special reflection of the other world. In fact, both the Variety Theater, where people are presented with imaginary money and outfits, and the Bad Apartment, which grows to "hell knows what size" during Satan's Great Ball, are part of the modern Moscow world, embodied in human visual images. vices. Other worlds of the novel are reflected in the imaginary world as in a huge, with a bizarre mirror. Thus, the name and patronymic of Bezdomny (Ivan Nikolaevich) is almost repeated upside down in the name and patronymic of Bosoy (Nikonor Ivanovich). Bengalsky's name (Georges) is of French origin, as is the surname of the chairman of MASSOLIT (Berlioz). The entertainer is just as much an "imaginary foreigner" as the other two members of the corresponding tetrad, and the imaginary name here is obvious, because Georges of Bengal is most certainly a stage pseudonym.

P. A. Florensky in "The Pillar and Ground of the Truth" came to the conclusion: "A person created by God means a holy and unconditionally valuable

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its inner core — the personality has a free creative will, which reveals itself as a system of actions..." Such a unique creative person in the world of Yershalaim in Bulgakov's novel is Yeshua, and in the Moscow world, the Master. Florensky asserted that "a person receives as he gives himself away; and when in love he gives himself entirely, then he receives himself, but renewed, affirmed, deepened in another, that is, he doubles his being. Margarita acquires a posthumous existence for her love for the Master, the Master for his creative feat, expressed in the creation of a brilliant novel about Pontius Pilate, and Yeshua Ga-Nopri is the only one who deserves a higher, transcendent existence for his unconditionally sacrificial commitment to Truth .

The Master and Margarita reflected another principle formulated by Florensky. In My Bridges in Geometry, he noted: "If you look

into space through a hole that is not too wide, being itself aloof from it, then the plane of the wall also enters the field of view; but the eye cannot simultaneously accommodate both the space seen through the wall and the plane of the hole. Therefore, focusing attention on the illuminated space, in relation to the very opening of the eye, both see it and not see it ... The view through the window glass leads even more convincingly to the same bifurcation: along with the landscape itself, the glass, formerly the landscape, is also present in the mind. what we have seen, but then no longer visible, although perceived by tactile vision or even just touch, for example, when we touch

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touching his forehead... When we consider a transparent body, which has a considerable thickness, for example, an aquarium with water, a solid glass cube (inkwell) and so on, the consciousness is extremely disturbingly divided between different positions in it (consciousness), but homogeneous in content (and in this last circumstance, a source of anxiety) by the perceptions of both facets of the transparent body. The body sways in consciousness between its evaluation as something, i.e. body, and as nothing, visual nothingness, since it is illusory. Nothing to sight, it is something to touch; but this is not something that is transformed by visual memory into something, as it were, visual. Transparent is ghostly... Somehow I had to stand in the Nativity Church of Sergiev Posad, almost directly opposite the closed royal doors. Through their carving I could clearly see the throne, and the gate itself, in turn, was visible to me through the carved copper lattice on the pulpit. Three layers of space: but each of them could be seen clearly only by a special accommodation of vision, and then the other two received a special position in consciousness and, consequently, in comparison with that which is clearly visible, were evaluated as semi-existent ...>

This optical principle in The Master and Margarita is manifested, in particular, when, before the Great Ball at Satan's, Margarita looks into Woland's crystal globe. She "leaned over the globe and saw that the square of the earth had expanded, painted in many colors and turned into, as it were, a relief map. And then she saw both the point of the river and some village near it. House, co-

which was the size of a pea, grew and became

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like a matchbox. Suddenly and silently, the roof of this house flew up with a puff of black smoke, and the walls collapsed, so that nothing was left of the two-story box, except for a pile from which black smoke poured. Still bringing her eye closer, Margarita saw a small female figure lying on the ground, and next to her in a pool of blood, a small child spread her arms. Here the effect of the two-layer image enhances the anxious state of Margarita, struck by the horrors of war.

The very three world structure of the novel can serve as a kind of illustration of an optical phenomenon analyzed and interpreted by Florensky. When the reader gets acquainted with the revived world of an ancient legend, real to the point of tangibility, the otherworldly and Moscow worlds are sometimes perceived as semi-existent (although Woland's world often seems more real than the modern world). Guessed by the Master Yershal, he in many ways feels like reality, and the city where he lives himself often seems like a ghost

nym.

Bulgakov was also an attentive reader of Fr. Pavel Florensky "The Pillar and Ground of the Truth". The architectonics of The Master and Margarita, in particular, the three main worlds of the novel: the ancient Yershalaim world, the eternal otherworldly world, and the modern Moscow world, can be placed in the context of Florensky's doctrine of the trinity as the fundamental principle of being. The philosopher spoke of "the number three" as immanent to Truth, as inwardly inseparable from it. It cannot be less than three, for only 'gris hypostases eternally

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each other in that they are eternally the same essence. Only in the unity of the Three does each hypostasis receive an absolute affirmation that establishes it as such. According to Florensky, "every fourth hypostasis introduces one or another order into the relationship of the first three and, therefore, by itself puts the hypostases into unequal activity in relation to itself, like the hypostases of the fourth. From this it can be seen that a completely new essence begins with the fourth hypostasis, while the first three were of one being. In other words. The Trinity can be without a fourth hypostasis, while the fourth cannot have independence. This is the general meaning of the ternary number." Florensky connected the trinity with the Divine Trinity and pointed out that it was impossible to deduce it "logically, for God is above logic. It must be firmly remembered that the number "three" is not a consequence of our concept of the Divinity, deduced from there by methods of inference, but the content of the very experience of the Divinity, in His above-rational reality. The number "three" cannot be deduced from the concept of Deity; in our heart's experience of the Divine, this number is simply given as a moment, as a side of an infinite fact.

Florensky proclaimed: "The personality created by God, which means that it is holy and unconditionally valuable in its inner core, the personality has a free creative will, which reveals itself as a system of actions, i.e., as an empirical character. Personality in this sense of the word is character.

But the creature of God is a person, and it must be saved; an evil character is exactly what

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wants the individual to be saved. Therefore, it is clear from here that salvation postulates the separation of personality and character, the separation of both. The one must become different."

Bulgakov's Master realizes his free creative will in the novel about Pontius Pilate. In order to save the creator of a brilliant work, Woland really has to separate personality and character: first, poison the Master and Margarita in order to separate their immortal, substantial essences, to place these

essence in the last shelter. Also, the members of Satan's retinue are, as it were, the materialized evil wills of people, and it is no coincidence that they provoke the modern characters of the novel to identify bad character traits that prevent liberation and

salvation of the individual.

The Bulgakov archive has preserved Florensky's book *Imaginations in Geometry*. In this instance, the words are underlined to the effect that the special principle of relativity states that "it is impossible to be convinced of the supposed motion of the Earth by any physical experience. In other words, Einstein declares the Copernican system to be pure metaphysics, in the most deplorable sense of the word. Bulgakov's attention was also attracted by the proposition that "the Earth is at rest in space — this is direct evidence of Michelson's experiment (proving, in the opinion of the vast majority of scientists, the validity of the theory of relativity. — B.S.). An indirect consequence is a superstructure, namely the assertion that the concept of motion - rectilinear and uniform - is devoid of any perceptible meaning. And if so,

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then why was it necessary to break feathers and burn with enthusiasm for the supposedly comprehended structure of the Universe? The following thought of the philosopher-mathematician turned out to be obviously close to Bulgakov: "There is no and in principle there cannot be proof of the rotation of the Earth, and, in particular, the notorious Foucault experiment proves nothing: with the Earth stationary and rotating around it as one solid body in the firmament, the pendulum would also change the plane of its swings relative to the Earth, as in the usual, Copernican assumption of the earth's rotation and the immobility of the sky. In general, in the Ptolemaic system of the world, with its crystal sky, "the firmament of heaven", all phenomena should occur in the same way as in the Copernican system, but with the advantage of common sense and fidelity to the earth, earthly, truly reliable experience, with answer to philosophical reason and, finally, to the satisfaction of geometry.

The finale of *The Master and Margarita* demonstrates the equality of the two systems of the Universe: the geocentric of the ancient Greek astronomer Claudius Ptolemy and the heliocentric

astronomer Nicolaus Copernicus, proclaimed by Florensky. In the scene of the last flight, the main characters, together with Woland and his retinue, leave "the mists of the earth, its swamps and rivers." The Master and Margarita surrender "with a light heart into the hands of death", seeking solace. In flight, Margarita sees "how the appearance of everyone flying towards their goal changes" - her lover turns into a philosopher of the 18th century, like Kant, Behemoth - into a page boy, Koroviev-Fagot - into a gloomy purple knight, Azazello - into a desert demon, and Woland

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"He also flew in his true form. Margarita could not tell what his horse's bridle was made of, and thought that it was possible that these were moon chains and the horse itself were only a block of darkness, and the mane of this horse was a cloud, and the rider's spurs were white spots of stars. Bulgakov's Satan, on his way to the realm of goals, turns into a gigantic rider, comparable in size to the universe. And the area where those flying see Pontius Pilate sitting in an armchair, punished by immortality, is, in fact, no longer an earthly area, because before that "sad forests drowned in earthly darkness and dragged along the dull blades of rivers." Woland and his companions are hiding in one of the mountain dips, "into which the light of the moon did not penetrate."

Bulgakov emphasized Florensky's idea that "the earthly world is quite comfortable." The last refuge of the Master and Margarita is cozy, like the world of the earth, but obviously belongs to eternity, that is, it is located on the border of heaven and earth, in that plane where real and imaginary space touch. at

The interpretation of the idea of trinity attracted Bulgakov not only from Florensky, but also from Dmitry Merezhkovsky - in the book "The Secret of the Three. Egypt - Babylon" (1925). There Merezhkovsky stated: "Einstein knows something about the fourth dimension, but perhaps Orpheus and Pythagoras, the Hierophant of the Divine Quaternary, which he sings as "the number of numbers and the eternal nature of

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Schelling explains Pythagoras and Orpheus: above the three principles in God, the Father, the Son and the Spirit, God himself rises in His unity, so that the mystery of God

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ha and the world is expressed algebraically: $3 + 1 = 4$ ("Philosophy of Revelation" by Schelling). This means: in God Three - Four in the world; The trinity in metaphysics is the "fourth dimension" in metageometry... (from here, perhaps, the marked active presence of the number "four" in the text of Bulgakov's novel - B.S.).

"Three testify in heaven, the Father, the Word, and the Holy Spirit; and these three are one. And three bear witness on earth, the spirit, the water, and the blood; and these three are one" (T John U, 7-8).

This is what it means: the divine Trinity is in heaven, but on earth it is human. But what is the Trinity, the Three, cannot be understood without understanding what the One is.

The mystery of the One is the mystery of the divine Self...

Between the Unit-Personality and the Society, the Multiplicity, which multiplies, gives birth to Sex, is like a bridge thrown over the abyss. The bridge has collapsed, and the abyss yawns: on one side, there is the social personality—individualism, and on the other—the impersonal public—social

lim.

Socialism and sexualism: in our ostensibly Christian modernity - atheistic socialism, and in pagan antiquity - religious sexualism - two equal forces; one destroys, the other creates.

The essence of socialism is impersonal and sexless, because it is godless. "Proletarians", "fertile" - from the Latin word *proles*, "offspring", "fruit". Fruitful in body, but eunuchs in spirit; not men, not women, but terrible "comrades", sexless and impersonal ants of the human anthill, crushed balls of "compacted caviar" (Herzen).

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For Bulgakov, the Moscow world is a "sham-Christian" atheistic modernity, all the characters of which are surprisingly faceless and sexless. In contrast, Woland's other world is the personification of the ancient pagan "religious sexualism", which culminates in the sexual orgies of the Great Ball with Satan. This world is the only visible creative principle in the novel. It is characteristic that Margarita acquires a sexual beginning only when she finds herself in Woland's world. The Yershalaim world of Yeshua is emphatically asexual, as asexually, according to Merezhkovsky, true Christianity, where flesh and blood are converted into spirit.

Merezhkovsky continued: "The secret of the One is in the Personality, the secret of the Two is in the Field, and the secret of the Three is in what?"

Three is the first numerical symbol of the Many-Society. "Tessacoperat. Three make up a cathedral"—society. "Where two or three are gathered in my name, there am I in their midst." He is One among Two - in the Field, among Three - in Society.

Or, speaking in the language of geometry: a person in one dimension, in a line - in a moving point of personality; a person in two dimensions, in a plane - in a moving line of sex, gender, reproduction; and man in three dimensions, in the body of humanity - in the moving plane of society: I, You and He.

How easy it is to draw, but how difficult it is to understand this scheme of Divine geometry (a similar "Divine geometry" is also present in a hidden form in Florensky's "Imaginations in Geometry" - B.S.). Not abstractly mentally, but religiously experienced

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it is understood only in the "fourth dimension",

in metageometry.

The fourth dimension, according to Merezhkovsky, is the receptacle of the Divine Spirit. Developing this idea, Bulgakov invents the fifth dimension -

the home of the devil. Therefore, Koroviev says to Margarita, explaining how the Bad Apartment turned into a huge hall for the Great Ball with Satan: "For those who are well acquainted with the fifth dimension, it doesn't cost anything to push the room to the desired limits. I will tell you more, dear lady, to the devil knows what limits

The author of *The Secret of the Three* noted: "A person who does not even know what the Trinity is, nevertheless lives in it, like a fish in water and a bird in the air.

No matter how he breaks the logic, he obeys it until he has completely lost his mind: while he thinks, he thinks in three ways, because the main categories of human thinking are three – space and time. Three spatial dimensions: line, plane, body; three dimensions of time: present, past, future.

Trinity and all the premises of our experience. Already from Democritus and Lucretius, the concept of matter, *aliquid*, includes the concept of atoms with their mutual attraction (+a) and repulsion (-a); two opposite principles united in the third (a), precisely in what we call "matter".

The law of physical polarity is also ternary: two poles, the anode and the cathode, are closed in an electric current. According to Heraclitus: "The helmsman of all is Lightning ... Connecting Lightning of Three.

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The law of the chemical reaction is also ternary, what Goethe called the "selective affinity" of chemical bodies, *Valueguana* \$vayYo: two "opposite-consonant" bodies unite in a third.

The law of organic life is also trinitarian: external symmetry, duality of organs (two ears, two eyes, two hemispheres of the brain) and the internal unity of the biological function. Or even deeper: two sexes, two poles, and between them - the eternal spark of life - Heraclitus Lightning.

Finally, the entire evolution of the world is also trinitarian: two opposite processes—integration and differentiation—combine into a single process of evolution.

Thus, the "thrice-luminous Light" pricks, blinds a person's eyes, and he closes them, does not want to see. Everything pushes him into the Trinity, as a driver pushes a donkey with a sharp goad, and a person rests, rushing against the goads.

Wants to stay dry in the water and suffocates in the air. The fish has forgotten what water is, and the bird what air is. How can they be reminded?

It is dangerous to remind one of reason in a madhouse. All the madmen shout with one voice: "Monism! Monism But what is monism, a unity without Trinity, a part without a whole? They begin with monism and end with nihilism, because the trinity affirms Spirit and Matter, while unity, monism, is only matter: everything is one, everything is soulless, everything is death, everything is nothing. Our will to monism is a hidden—now, by the way, almost unhidden—will to nothingness.

In twenty-five centuries of philosophy, from Heraclitus to us, no one but a few

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Zumtsev", what I am talking about did not occur to me. Isn't this a miracle of the devil's miracles? How many philosophical systems - and not a single trinity (strictly speaking, trinity is present in Merezhkovsky's contemporary Florensky, but, like the author of The Secret of the Three, his philosophy does not add up to a philosophical system. - B.S.)! Monism, dualism, pluralism, anything but that. It is as if our thought turns away from this just as irresistibly as our Euclidean geometry from the fourth dimension, and our body from death.

Three is a cursed number. Whoever pronounces it even in a whisper, he enlists all the forces of hell, and blocks of stone fall on him like pillows to stifle the whisper.

Under the "thrice-shining Light," the ancient Dog, Mephistopheles, roars, bares his teeth, writhes: he remembers that this Light has already scorched him once, and knows that scorch again.

And all of us, overgrown with dog hair, children of Me-

fistopheles, we writhe: we also know that the Lightning of Three will incinerate us.

At the moment of a thunderstorm in Bulgakov's novel, all three worlds are connected. Ivan Bezdomny in a crazy house sees a dream: the scene of the execution of Yeshua, ending with a thunderstorm. It is here, in the "house of sorrow", that the unlucky poet listens to the truth guessed by the brilliant Master. And from the scene of a thunderstorm, the reading of the notebook of the burnt novel, revived from the ashes by the will of Woland, begins. At that moment, the main characters are, as it were, in three worlds. They returned to the Moscow world, but at the same time they remain in the other world, for they

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are under the control of Satan and his retinue. And reading the novel about Pontius Pilate takes them to the yershal im world.

Also at the end of the novel, a thunderstorm predicts the departure of Margarita and the Master to the world of Woland, where they again come into contact with Pilate and Yeshua. And the faithful dog Banga, sitting at the feet of the procurator in the last stone shelter of Pontius Pilate, is not at the same time the hidden incarnation of Mephistopheles-Woland?

Perhaps, the "connecting Lightning of the Three" is both the love-lightning that connects the Master and Margarita, and the lightning that sparkles over Ruff Laim at the moment of Yeshua's death.

Merezhkovsky's words about the fish, which has forgotten what water is, most likely inspired Bulgakov to the phrase in the famous letter to the Government of March 28, 1930: "... If any of the writers would think of proving that she (freedom of B.S.) he does not need, he would be like a fish publicly assuring that it does not need water. After all, Merezhkovsky, in this way, illustrated the lack of spiritual freedom in modern people.

humanism.

And another philosopher of the Russian religious Renaissance significantly influenced Bulgakov's work. This is Lev Shestov. His book "The Power of the Keys" is based on the opposition of fate and reason. Shestov believed that the living diversity of life cannot be comprehended with the help of only

rational thinking. On the example of Berlioz, Bulgakov's "prince of darkness" demonstrated the powerlessness of the mind in the face of fate.

Shestov developed the thesis of medieval Italian

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philosopher and theologian, Cardinal Peter Damiani, that "it is possible for God even to make what has never been" and, as the author of *The Power of the Keys* believed, "it does not at all prevent putting such a stick in the wheels of the rapidly racing chariot of philosophy." Shestov believed that God's providence could influence not only the present and future, but also the past, for example, to make sure that Socrates did not have to drink a cup of poison.

Bulgakov's Pontius Pilate, like Shestov, believes in the power of God to ensure that there is no execution due to the procurator's fault, and for this he is ultimately rewarded with the light of Divine Revelation. However, the author of *The Master and Margaret* specifically emphasizes at the end of the novel that Pilate and Yeshua are only characters. Woland shows the Master a fictional character, Pontius Pilate, and proposes to end the novel in one sentence. And the Master ends the novel - he releases the procurator to meet Yeshua, with whom Pilate dreams of finishing the conversation.

Bulgakov, like the Russian religious philosophers, was convinced that the abominations of the surrounding life could only be overcome in oneself. If all people start telling the truth, there will be no room for untruth in the world. The writer is aware of the unattainability of the ideal. It combines the justification of good, traditional for Russian literature of the 20th century, with the playful principle of modernism of the late 19th century and early 20th centuries, and almost the entire world culture is involved in the game. Bulgakov anticipated modern postmodernism by turning literature into the building blocks of new literature, thus taking an important step in

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separation of literature from life. In *The Master and Margarita* there are also prerequisites for the humiliation of the good - an important condition, however strange it may seem, for the triumph of the good in the human soul. It is fully consistent with the Christian tradition. It is the sufferings of Christ that exalt him. Humiliation and even momentary weakness before the path to Golgotha only make the teaching of the Savior more convincing in the eyes of believers. And Bulgakov's Woland is much more powerful than Yeshua, and the punishment of evil in the epilogue of the novel is frankly parodic.

In *The Secret of the Three*, special attention is paid to the ancient Egyptian god Osiris and the Babylonian god Tammuz. In Bulgakov's novel, Berlioz, in a conversation with Bezdomny before Woland's appearance, mentions "the Egyptian Osiris, the beneficent god and son of Heaven and Earth" and "the Phoenician god Tammuz", as well as "about the less well-known formidable god Vits Liputli, who was once highly revered by the Aztecs in Mexico" and whose figurine was molded from dough. In the second book of Merezhkovsky's trilogy *"The Secret of the West"* (1930), this Aztec god is also referred to, only he is called a little differently - the god of the Sun Vitsilopochtli, and a bloody sacrifice to him is described (during which figures of the deity were prepared from maize flour): "At night, by the light of torches, the priest, wrapped with his head in black clothes like a monastic cassock, raises the doomed victim up the stairs of the teokalla, the pyramidal temple, to its top with the chapel of the sun god Vitsilopochtli (Nii2 Porosv I), lays him down, bound by hand and feet, on a concave sacrificial stone-monolith, so that the feet

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hanging on one side, and the head and hands on the other, ripping open the chest with a flint knife - a stone less ancient, holier than iron - takes out of it a still living, trembling heart, shows it to the Night Sun - invisible, all-seeing, - burns it on a sacrificial fire, smears the lips of a ferocious bull with blood and sprinkles the walls of the temple with it.

At Bulgakov, the chairman of MASSOLIT, as it were,

sacrificed to the formidable Mexican god. On the way to the fateful tram turnstile, the setting, "night" sun shines on him in the beginning twilight. Berlioz dies from the iron of the tram wheels on a stone altar - a cobblestone pavement, the last thing he sees is the "gilded moon". By tram, the unfortunate man not only cut off his head, but also mutilated his chest, exactly like the victims brought by Witzli Putzli. In the prosecutor's room, however, the dead Berlioz's "cloudy open eyes" were "no longer frightened by the sharpest light" of the artificial sun - a multitude of thousand-candle lamps. Sun, by the way, born of Bulgakov's fantasy. After all, no dissecting room in the world is illuminated so brightly.

Yershalaim chapters: the
secret of an ancient legend

The main character of the Yershalaim chapters of The Master and Margarita, of course, is the fifth procurator of Judea, the horseman Pontius Pilate. It is no coincidence that the Master writes a novel about Pontius Pilate, and by no means about Yeshua Ha-Nozri. It is with Pilate that the entire development of the action in the ancient part of the novel is connected.

At first glance, it seems that Bulgakov's Pontius Pilate has as his prototype a man without a biography, but in fact all of it is hidden in the text. The key here is the mention of the battle of Idistaviso, where the future procurator of Judea commanded a cavalry turma and saved the giant Mark Ratslayer from death, surrounded by the Germans. Idistaviso (translated from ancient German - the Valley of the Virgins, as mentioned by Bulgakov) is a valley near the river. Weser in Germany, where in the year 16 the Roman commander Germanicus, nephew of the emperor Tiberius, defeated the army of Arminius (German), the leader of the German tribe of the Cherusci (Chevrusci). The word "turma" helps to define the ethnic origin of Pilate. From an article in the Encyclopedic Dictionary of Brockhaus and Efron, the writer knew that a turma was a subdivision of a squadron (ala) of the Roman cavalry, and the cavalry itself in the imperial period was recruited exclusively from non-Romans. Ala bore the name of the nationality from which it was formed. In an article by Brockhaus and

Efron, the example of the ala of the Germanic tribe of the Batavs was given. Roman cavalrymen were recruited from the area near which hostilities took place or troops were quartered. Therefore, according to Bulgakov, the Syrian ala in Judea is quite plausible. Pilate, as a member of the cavalry, was no doubt not a Roman by birth, but most likely descended from Germans. A significant part of the same Hebrusci did not recognize the authority of Arminius and fought against him along with the Romans. Arminius himself, as noted in Brokhaus and Efron, "in his youth he served in the Roman legions, participated in campaigns against the rebellious Pannonians and received the title of Roman horseman." Pilate at Bulgakov's did not accidentally shake the van with the same rank.

The German origin of Pilate in the novel is confirmed by many details. The mention that the procurator was the son of the astrologer king and the miller Pyla goes back to the medieval Mainz legend about the astrologer king Ata and the miller's daughter Pyla, who lived in Rhineland Germany. Once At, while on a campaign, learned from the stars that the child he conceived would immediately become powerful and famous. The first woman they came across was brought to the king, the miller Pilu. The boy who was born received a name from

niya their names.

Bulgakov was familiar with the poem "Pilate" (1893-1894) by Georgy Petrovsky, which emphasized Pilate's German origin. As in Bulgakov's novel, in Petrovsky's poem the procurator is endowed with sympathy for Jesus, in whose preaching he sees no threat to public order. Pilate counters the new prop

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messenger to the Jewish clergy: "... Meek Jesus is an innovator of religion, / He is a stranger to politics, he only stings the Pharisees." Having received a denunciation, the procurator summons Jesus and admonishes him:

Listen, Nazirite, now it's been three years, How I give you the freedom to speak

And I do not regret: your speech is wise to the people,

You are always worthy of teaching others the mind.

Have you ever read Socrates or Plato, - By the Majesty of
the teachings you call everyone to yourself,

You are above all philosophers, you are above their law...

And do not marvel at them, your sworn enemies,

There are many of them, and Socrates did not die of such.

In Petrovsky, Pilate assures Jesus that he should soften his
sermon "for the peace" of society, but hears in response:

What I bring to the people

There is no discord, war, but one world, love; I was born on
the day when August gave peace and freedom to the Roman
world; Israel's blood will be shed for others, not for me.

Jesus is arrested on the denunciation of Judas, "the Sanhedrin,
dignitaries ... all demanded revenge." And Pilate "cannot overcome his
cowardice,

He feels that fate takes revenge with the right law,
And now he is afraid to commit the truth.

The procurator is trying to the end to save Jesus, but in vain:
What is all his
fault?

Is he a rebel or a secret rebel? Are you afraid of him, are you
trying to kill him ...

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Who do you want me to let you go

for your Easter gift. Him or Barrabas?

- This, Barrabas us! - the people began to chatter, Leaders
bought their right to do so. The voices fell silent: Pilate
breathes in anger... A dark cloud hung and hid the heights
of azure... He looks at the assembly, hears their whispers, And
he himself realizes the calm before the storm.

In Bulgakov, Pilate in the same way notes Yeshua Ga-Nonri's
acquaintance with the works of Greek philosophers, the writer also
has a unique motif of Pilate's cowardice, which, it seems, was found
earlier only in Petrovsky: the procurator in The Master and Margarita,
as in poem, sees the inconsistency of the accusation of "insulting
majesty", which is incriminated by Ha-Nozri, and tries to convince the
Jews to release him, and not Bar-Rabban. And after the announcement
of the verdict, a cloud approaches, and Pilate feels an approaching
thunderstorm. In Petrovsky, Jesus predicts to Pilato that the blood of the Jews
will be shed through no fault of his own. At Bulgakov, the procurator
threatens the high priest Joseph Kaifa that Yershalaim will be taken
and destroyed by the Roman legions. Here he exactly follows the
description by the French historian Ernest Renan in the book Antichrist
(1866) of the capture of Jerusalem by the future emperor Titus
in 70 (hence the promise to bring the entire legion of Fulminata
(Lightning) and the Arab cavalry under the walls of the city). In the
poem, the procurator's pangs of conscience because of the death
of Jesus through his fault are intensified by the fact that the
procurator had already once had to commit a betrayal out of
cowardice. Petrovsky Pilate has a Cherusca named Ingomar:

His father with the Cherusci left to smash the enemies, And
instructed his son to take care of his sister and mother,

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He cursed him for future years, When he forgets to
stand for their land.

That was a long time ago. Father did not return

And the grown-up Ingomar forgot his covenant.

For gold and brilliance, he made friends with the enemy, And,
sparing his life, he yielded to power. The cunning
young man was quick-witted in military affairs, He was proud
of the praise of the most skillful soldiers,

And his former name perished irrevocably

For his apt eye, he was named Pilate.

Through a poem by Petrovsky, Bulgakov became acquainted with this medieval German legend about the origin of Pontius Pilate and used it in his novel: he calls the procurator the Horseman the Golden Spear, obviously both for his keen eye and for his love of gold. In the Bulgakov archive, an extract from the book of the German religious scholar Arthur Drews "The Myth of Christ" with the etymologization "Pilate the Spearman" has been preserved. The memory of a past betrayal intensifies the mental anguish of the one who sent Yeshua to death against his will. Ha-Notsri, noticing the suffering of the procurator from a headache, declares that he does not want to be his unwitting executioner. The German origin of Bulgakov's Pilate emphasizes his functional connection with Satan Woland, also a German by name and origin (from Goethe's Mephistopheles).

The historical Pontius Pilate enjoyed the patronage of the all-powerful temporary emperor Tiberius Lucius Aelius Sejanus. The Bulgakov archive preserved an extract about the time of the death of Seyan, accused of conspiracy and killed in prison on the orders of Tiberius - October 18, 31. Chronologically, this event fell out of the time of action of the Yerushalaim scenes of The Master and Margarita. If the patron of Bulgakov's Pilate is alive,

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then it becomes not very clear why the procurator is so afraid of Kaifa's denunciation and the emperor's wrath. Therefore, the writer excluded Seyan from the number of possible characters in the novel.

Bulgakov's Pilate ends his life at the end of The Master and Margarita, in full accordance with another legend, also connected with the German world. In the article "Pilate" by Brockhaus and Efron, the name of the mountain of the same name in the Swiss Alps was connected with the fate of the procurator of Judea, where "he still appears on Good Friday and washes his hands, trying in vain to cleanse himself of complicity in a terrible crime."

captivity."

Bulgakov's Pilate supernaturally foresees his future immortality, connected with the impoverished vagabond Yeshua Ha-Notsri who appeared before his court. Perhaps it was from Bulgakov's rum that this motif passed into the libretto of the most popular rock opera "Jesus Christ Superstar", written by Tim Rice in 1968. Here, on the eve of the interrogation, Pilate sees in a dream Jesus and the crowd that hates the prophet. "Then I see that billions are mourning this man, and then I hear them mention my name, cursing me," exclaims the opera procurator. In both Bulgakov and Rice, the corresponding episodes go back to the gospel story about the procurator's wife, who advised her husband not to harm the righteous man she saw in a dream, otherwise he, Pilate, would have to suffer for his careless actions.

The image of Pilate in Bulgakov is polemical in relation to the story of the French writer, Nobel laureate Anatole France (Thibault) "Procurator of Judea" (1891). In The Master and Margarita

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The execution of Yeshua Ha-Notsri becomes the main event in the life of Pontius Pilate, and the memory of the executed man haunts the procurator for the rest of his life. The protagonist of The Procurator of Judea, on the contrary, absolutely does not remember either Jesus Christ himself or his execution.

In the early version of the novel, the wife of the procurator Claudius Proculus also acted. Her name, which is absent from the canonical gospels, is mentioned in the Vanpocryphal Gospel of Nicodemus and is given in the book of the German religious scholar G. A. Müller Pontius Pilate: the fifth Procurator of Judea and Judge of Jesus of Nazareth (1888). It is likely that Bulgakov copied Claudius Proculus from this book with reference to the Gospel of Nicodemus. Later, however, he removed the procurator's wife from the scenes at Yer Shalaim, preferring to leave Pilate all alone. The horseman's only friend was the faithful dog Banga. Here, too, there is a difference from the story of Frans, where the procurator fully enjoys the joys of life and friendly communication with Elia Lamia. Bulgakov's Pilate has to suffer pangs of conscience alone, which intensifies his remorse.

From the study of G. A. Muller, Bulgakov drew a number of other details to the image of Pilate. A German scholar claimed that he was precisely the fifth procurator of Judea (some other sources indicated that he was the sixth). The author of *The Master and Margarita* also learned from Muller the years of the reign of Pilate's predecessor, Valery Grat, from the 15th to the 25th (the corresponding extract has been preserved in the Bulgakov archive). The legend about Pyla and Ata (Atus) was also taken from here, reflected in the preparatory materials for the novel: "Atus - ko

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role (Mainz) and the miller's daughter Peel. Ria-Abi\$ Pont the Fifth! Procurator" "Pont" in this case points to another legend, transmitted by a Russian participant in the Council of Florence, Metropolitan Isidore, and connecting the birth of Pilate with the city of Pont near Bamberg in Germany. When Aphranus tells Pilate that he has been in the service in Judea for fifteen years already and began it under Valerius Grata, this fully corresponds to historical truth, if we take 29 AD as the time of the action of the scenes of Shalaim, and 15 AD as the beginning of the service of Aphranus, the first year of Grat's procuracy (it can be assumed that the new procurator wanted to have a new person in such a delicate position as the head of the secret guard). From Müller's book, Bulgakov wrote out in German a proverb about Mount Pilate in the Swiss Alps, with which the legend connected the procurator's last resting place: "When Pilate is covered with a hat (of clouds), the weather is good." At the end of Bulgakov's novel, the main characters see Pilate in a mountainous area. In it, one can find similarities both with the Atlas and with Table Mountain, well known to Bulgakov in 1920-1921, at the foot of which Vladikavkaz is located. Interestingly, the Swiss legend about the death of Pontius Pilate was used in Russian literature long before Bulgakov. Nikolai Mikhailovich Karamzin at the end of the 18th century in the Swiss part of the *Letters of a Russian Traveler* (1789-1801) pathetically exclaimed: "I will not see you either, fatherland of Pilate of Pontus! I will not climb that high mountain, that high tower, where this unfortunate man was imprisoned; I will not look into that terrible abyss into which he threw himself out of despair! Option

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Bulgakov also drew this legend from I. Ya. Porfiryev's book *Apocryphal Tales of New Testament Persons and Events Based on the Manuscripts of the Solovetsky Library* (1890). There it was said that the emperor Tiberius, having received the healing of a "purulent scab" on his forehead from Veronica's handkerchief, on which the image of Jesus was imprinted, was angry with Pilate, who executed such a skilled doctor. Caesar summoned him to Rome and wanted to put him to death, but "Pilate, having learned about this, killed himself with his own knife. Pilate's body was thrown into the Tiber; but the Tiber did not receive him; then they threw it into other places until they plunged it into one deep well, surrounded by mountains, where it is still located. It is characteristic that in all the legends Pilate's last refuge is in the mountains. This tradition was followed by Bulgakov in *The Master and Margarita*.

In the image of Pontius Pilate, there is a distinct connection with the ideas of Leo Tolstoy. Bulgakov, according to the testimony of the writer Emil Lvovich Mindlin, who knew the author of *The Master and Margaret* well in the 1920s, once declared: "After Tolstoy, one cannot live and work in literature as if there was no Tolstoy." The author of *The Master and Margarita*, of course, was familiar not only with Tolstoy's works, but also with the memories of the great writer and thinker. Bulgakov's attention, in particular, could not be overlooked by the memoirs of Vladimir Alexandrovich Posse, editor of the magazine *Zhizn*, first published in 1909 in No. 4 of the *St. Petersburg New Journal for All* under the title "Meetings with Tolstoy". In 1929, when work began on *The Master and Margarita*, a significantly supplemented version of these memoirs appeared in

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book by V. A. Posse "My life path". There was a story of Tolstoy "about the guard, who

sent at the request of Sofya Andreevna (wife of Tolstoy S.A. Bers. - B.S.) to guard Yasnaya Polyana": "The presence of the guard, apparently, greatly tormented Lev Nikolayevich.

"I went up to the guard," said Lev Nikolaevich, "and I asked him: "What is this hanging on your side? Knife, right?

- What knife? It's not a knife, it's a cleaver.

- What are you going to do to them? Cutting bread?

- What kind of bread is there?

- Well, so the man who feeds you with bread.

- Well, I'll cut the man.

"Because you yourself are a man." How can you not be ashamed to cut your brother peasant?

- Though ashamed, but I will cut, because this is MY POSITION.

Why did you take this position?

- And then, that the whole price for me is sixteen rubles a month, and they pay me thirty-two rubles, that's why I went to this post.

"The guard's answer," Tolstoy remarked with a grin, "explained many incomprehensible things in life to me. Take, for example, Stolypin (P. A. Stolypin, then Chairman of the Council of Ministers. - B.S.). I knew his father well and once rocked him on my knees. Maybe he is ashamed to hang him (to suppress revolutionary uprisings, Stolypin introduced courts-martial, which often applied the death penalty. - B.S.), but hangs him because that is his position. And he went to this position, because the red price for him is not even sixteen rubles, but maybe a broken penny, but he receives eighty thousand a year.

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And such are all these decent people, from the so-called high society. Sweet, amiable, courteous, until the matter touches the position, and according to the position - animals and executioners. Such is, for example,

there was the well-known gendarme chief Mezentsev, who was killed for his atrocities by revolutionaries (Adjutant General N.V. Mezentsev was stabbed to death by a populist revolutionary and writer S.M. Stepnyak (Kravchinsky). - B.S.). And out of office he was a sweet and good-natured person; I knew him well."

Bulgakov's Pilate first says to the "man with a knife" – the executioner of the centurio Mark Krysoy (on his side, however, he does not have those sak, but a short Roman sword): "You also have a bad position, Mark. You are maiming a soldier..." The procurator tries to convince himself that it was his position that forced him to send the innocent Yeshua to execution, that because of his bad position, everyone in Judea whispers that he is a "ferocious monster." And in the finale, when Margarita and the Master see Pilate sitting in an armchair on a flat mountaintop, Woland informs them that the procurator keeps saying "the same thing. He says that even in the moonlight he has no peace and that he has a bad position. Like Tolstoy, Bulgakov argued that no official duties can justify criminal violence against people. For Pilate, the words about the position are only an attempt to calm a sick conscience. Interestingly, in the light of Tolstoy's words about Stolypin, who is ready to hang for the sake of an increased salary, Pilate's reasoning about a bad position can also be read as a hidden allusion to the well-known extortion of the fifth procurator of Judea (however, in this respect

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nii, if he differed for the worse from other Roman governors, then only a little). It is known that it was precisely because of exorbitant exactions from the population that Pilate was eventually removed from his post. Bulgakov's Pilate is greatly ennobled compared to the prototype, so his bribery and desire for profit are hidden in the subtext.

The closest collaborator and the closest person to Pilate in Judea is the head of the secret guard, Aphranus. The prototype of Bulgakov's Aphranus was Aphranus Burr, who is described in detail in Ernst Renan's book Antichrist. Extracts from this book have been preserved in Bulgakov's archive. Renan wrote about the "noble"

Aphranius Burre, who served as praetorian prefect in Rome (this official also performed police functions) and died in 62. He, according to the historian, "had to atone for a death full of sadness, his criminal desire to do a good deed, while at the same time considering evil." As the Apostle Paul's jailer, Aphranius treated him humanely, although, as Renan writes, earlier "Paul had no direct relationship with him. However, it is possible that the human treatment of the apostle was due to the beneficent influence that this just and virtuous man spread around him. By "death full of sadness" here was meant the report in the "Annals" of the famous Roman historian Tacitus about the widespread opinion among the people that Aphranius was poisoned by order of the emperor Nero. In the novel Masters Aphranius and Pontius Pilate also try to do a good deed,

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without breaking with evil. Pilate seeks to pardon Yeshua Ha-Nozri, but, fearing a denunciation, approves the death sentence. Aphranius, on duty, supervises the execution of Yeshua, but then, on the veiled order of the procurator, he kills the scammer Judas from Kiriath. Aphranius and Pontius Pilate very peculiarly perceived the sermon of Ha-Notz ri that all people are good, for the first thing they do after the death of Yeshua is kill Judas, doing, from the point of view of the preacher, unconditional

no evil.

In Renan's "Antichrist" the post of prefect of the police of Judea is mentioned - this post-Roman commander and future emperor Titus during the Jewish war of 67-70 appointed one of his Jewish supporters Tiberius Alexander. Aphranius is actually the head of the police of Judea, called the secret guards in the novel.

The moral antipode of Pontius Pilate in Bulgakov's novel is Yeshua Ha-Notsri. It clearly goes back to the Jesus Christ of the Gospels, but in many respects it is strikingly different from him and frankly polemical in relation to the traditional image. Bulgakov met the name "Yeshua Ha-Notsri" in Sergei Chevkin's play "Yeshua Ganonri.

The Impartial Discovery of Truth" (1922), and then checked it against the works of historians. The Bulgakov archive contains excerpts from the book of the German philosopher Artur Drews, *The Myth of Christ*, translated into Russian in 1924. There it was stated that in Hebrew the word "Nazar" or "Nazer" means "branch" or "branch", and "Ye shua" or "Joshua" means "help to Yahweh" or "help of God". True, in his other work, *Deny*

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Historicity of Jesus in the past and present", which appeared in Russian in 1930, Drew preferred a different etymology of the word "natser" (another option is "notser") - "guard", "shepherd", joining the opinion of the British biblical historian William Smith that even before our era, there was a sect of Nazirites, or Nazarenes, among the Jews, who revered the cult god Jesus (Joshua, Yeshua) "ha-notsri", i.e. "Guardian Jesus". The writer's archive also contains extracts from the book of the English historian and theologian, Bishop Frederick W. Farrar, *The Life of Jesus Christ* (1875). If Dreve and other historians of the mythological school sought to prove that the nickname of Jesus the Nazarenes (Ha-Nozri) was not of a geographical nature and had nothing to do with the city of Nazareth, which, in their opinion, did not yet exist in gospel times, then Farrar, one of the most prominent adherents of the historical school, defended the traditional etymology. Bulgakov learned from his book that one of the names of Christ mentioned in the Talmud, Ga Notzri, means Nazarene. Farrar translated the Hebrew "Yeshua" somewhat differently than Drewe, "whose salvation is Jehovah." With Nazareth, the English historian connected the city of En-Sarid, which Bulgakov also mentioned, forcing Pilate to see in a dream "a beggar from En-Sarid." During the interrogation by the procurator Yeshua, the city of Gamala, mentioned in the book of the French writer Henri Barbusse "Jesus against Christ", figured as the birthplace of the wandering philosopher. Extracts from this work, published in the USSR in 1928, are also preserved in the Bulgakov archive. Because there were various

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contradicting each other the etymologies of the words "Yeshua" and "Ha-Notsri", Bulgakov did not in any way reveal the meaning of these names in the text of "The Master and Margarita". Due to the incompleteness of the novel, the writer did not make his final choice on one of the two possible birthplaces of Yeshua.

In his portrait, Bulgakov took into account the following message from Farrar: "The church of the first centuries of Christianity, being familiar with the graceful form in which the genius of pagan culture embodied his ideas about the young gods of Olympus, but also recognizing the fatal corruption of the sensual image in it, Apparently, with particular perseverance, she tried to free herself from this deification of bodily qualities and took for the ideal of Isaiah the image of a stricken and humiliated sufferer or David's enthusiastic description of a man despised and reviled by people (Ex., 1SH, 4; Ps., XX 7, 8,16,18). His beauty, says Clement of Alexandria, was in his soul, but outwardly he was thin. Justin the Philosopher describes him as a man without beauty, without glory, without honor. His body, says Origen, was small, ill-shaped, and ugly. "His body," says Tertullian, "had no human beauty, much less heavenly splendor.

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The English historian also cites the opinion of the Greek philosopher of the 2nd century. Celsus, who made the tradition of the simplicity and ugliness of Christ the basis for denying His divine origin. At the same time, Farrar refuted the assertion, based on an error in the Latin translation of the Bible - the Vulgate, that Christ, who healed

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many from leprosy, he himself was a leper. Bulgakov considered the early testimonies about the appearance of Christ reliable and made his Yeshua Ha-Nots ri thin and unattractive, with traces of physical

violence on his face: the man who appeared before Pontius Pilate "was dressed in an old and torn blue tunic. His head was covered with a white bandage with a strap around his forehead, and his hands were tied behind his back. The man had a large bruise under his left eye, and an abrasion with dried blood in the corner of his mouth. The man brought in looked at the procurator with anxious curiosity. Bulgakov, unlike Farrar, emphasizes in every possible way that Yeshua is a man, not God, and therefore he is endowed with the most ugly, unmemorable appearance. The English historian was convinced that Christ "could not be in his appearance without the personal majesty of the prophet and high priest." The author of *The Master and Margarita* took into account Farrar's words that before being interrogated by the procurator, Jesus Christ was beaten twice. In one version of the 1929 edition, Yeshua directly asked Pilate: "Only don't beat me hard, otherwise I have already been beaten twice this day ..." After the beatings, and even more so during the execution, Jesus' appearance could not contain signs of greatness inherent in the prophet. On Yeshua's cross, rather ugly features appear in his appearance: "The hanged man's face was revealed, swollen from bites, with swollen eyes, an unrecognizable face," and "his eyes, usually clear, were now cloudy." The outward ugliness of Bulgakov's hero contrasts with the beauty of his soul and his pure idea of the triumph of truth and good people (and, in his opinion, there are no evil people in the world), just as, according to the Christian theo

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logs of the 1st century Clement of Alexandria, the spiritual beauty of Christ is opposed to his ordinary appearance.

The preaching of kindness, which Yeshua Ha-Nozri spoke, can also be interpreted with the help of the ideas of Lev Shestov. *The Power of the Keys* tells of Melite and Socrates. To the false conviction that the first one obtained, the second responded only by calling his adversary "evil". Shestov rejected the idea of the moral victory of Socrates, widespread in the philosophical tradition: "In the case of Socrates, history won, not good: good only accidentally triumphed. And it already seems to Plato and his readers that good, by its very nature, must always win. No, "by nature" it is given to conquer anything - brute force,

talent, intelligence, knowledge, but not goodness..." After all, the preaching of goodness that Yeshua came with, his theory that "there are no evil people in the world", attempts to awaken their initially good nature in people do not bring success. Pontius Pilate, who seems to have succumbed to it, still sends Ha-Nopri to a painful death, and in order to correct his cowardly mistake, he does not find anything better than to organize the murder of the "good man" Judas from Kiriath, i.e. , according to Yeshua's sermon, to do evil, not good. Levi Matthew, who also experienced the influence of Yeshua, is also going to kill Judas. Bulgakov, like Shestov, denies the idea of "infection with good".

Shestov, in his works, argued with the Dutch philosopher Benedict Spinoza, who argued in his Theological and Political Treatise (1670) that he who criticizes the possibilities of the human mind is committing Gaesia.

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maje\$a\$, "lese majesty" of reason. Bulgakov preserved this Latin name among the preparatory materials for The Master and Margarita. Pontius Pilate, who accuses Yeshua Ha-Notsri of violating the law of lèse-majesté, can be parodically likened to Spinoza, who did not allow any doubts about the greatness of reason. The procurator feels the supra-rational, moral righteousness of Ha-Notsri, but is afraid to accept it, fearing the denunciation of Joseph Kaifa and the retribution of Emperor Tiberius, i.e., proceeding from completely rational grounds.

The image of Levi Matthew, a former tax collector and the only disciple of Yeshua Ha-Nozri, goes back to the evangelist Matthew, to whom tradition ascribes the authorship of the "logia" - the oldest notes about the life of Jesus Christ, which formed the basis of the three Gospels: Matthew, Luke and Mark, called synoptic. Bulgakov in the novel, as it were, reconstructs the process of creation by Levi Matthew of these "logia" - the primary distortion of the history of Yeshua Ha-Nozri and Pontius Pilate, then multiplied in the canonical Gospels. Yeshua himself emphasizes that Matthew Levi "wrongly writes down after me." According to Ga-Nopri: "... He walks, walks alone with goat parchment and writes incorrectly. But once I looked into this

parchment and was horrified. Absolutely nothing of what is written there, I did not say. I begged him: burn your parchment for God's sake! But he snatched it out of my hands and ran away." The manuscript of Levi Matthew, like the manuscript of the Master, does not burn, but it does not contain not true, but perverted knowledge. This is the primary distortion of the ideas of Yeshua by Levi Matthew

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leads to bloodshed, about which the student of Ha-Notsri warns Pontius Pilate, saying that "there will still be blood."

Note that in the first edition of the novel, Levi Matthew wrote for Yeshua in a notebook. In the preparatory materials for the latest edition of The Master and Margarita, excerpts from the book by M. I. Shchelkunov "The Art of Printing in Its Historical Development" (1925) were preserved, where it was noted that the first books appeared in Rome only in the second half [centuries, and even then they were sewn from papyrus, and not from paper, which came to Europe even later. The main materials for writing in the Roman Empire during the time of Jesus Christ were called parchment and papyrus. In the final text of the novel, the disciple Yeshua writes on a scroll of parchment, which, unlike papyrus, a durable material, could not survive for centuries and be reflected in the Gospels.

Levi Matthew's curses addressed to God reveal a completely unexpected source - Vladimir Zazubrin's (Zubtsov's) novel Two Worlds (1921) about the Civil War in Siberia. The disciple Yeshua, powerless to end the suffering of the Teacher on the cross, convinced of the futility of his prayers, curses God and, as it were, submits himself under the patronage of the devil: "I was wrong! shouted the completely hoarse Levi, "you are the god of evil!" Or have your eyes been completely covered by the smoke from the censers of the temple, and your ears have ceased to hear anything except the trumpets of the priests? You are not an omnipotent god. You are a black god. I curse you, god of robbers, their patron and soul! The protagonist of the novel Zazubrina, second lieutenant of the white ar

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Mii, watching the suffering and death of retreating officers and refugees, curses before the icon of God the Father: "Do you see? Do you see our suffering, evil old man? How stupid I was when I believed in your wisdom and kindness. The suffering of people is your joy. No, I don't believe in you. You are the god of lies, violence, deceit. You are the god of inquisitors, sadists, executioners, robbers, murderers! You are their patron and protector.

The appeal to the devil turns out to be effective: a thunderstorm is approaching Yershalaim from the west, which forces Pontius Pilate to remove the cordon and finish off the crucified: Yeshua Ha-Nozri and the robbers Gestas and Dismas. When Levi Matthew later brings Woland the news of the fate of the Master and Margarita, he calls the devil the spirit of evil and the lord of shadows, forgetting about his past appeal to his patronage, which caused the ironic question of Satan: "If you come to me, then why didn't you say hello to me, former tax collector?" Now Matthew Levi does not want the devil to live well, and in his version of the story, Yeshua Ha-Nozri completely denies the participation of the "prince of darkness" in it, who in fact "was not even on the balcony with Pontius Pilate, and in the garden when he was with Kai foi talked, and on the platform, "and during the execution, when he heard the curses of Levi Matthew against God and responded to them.

What paradoxically unites Pilate and Yeshua is that they have common enemies, Joseph Kaif and Judas of Kiriath. Joseph Kaifa, Jewish high priest, president of the Sanhedrin. The image of Kaifa goes back to the chairman of the court of Jesus Christ mentioned in the Gospels, whose name in Russian is transcribed either as Joseph Kaia fa, or as Joseph Kaifa. The first option is accepted

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in the synodal translation and is found in the early editions of Bulgakov's novel. Pontius Pilate's threat to Caifa in one very specific source, the work of the French historian Ernest

Renan's "Antichrist" (1866), which tells about the capture and destruction of Jerusalem by the troops of the future Roman Emperor Titus in the year 70. Bulgakov's archive contains an extract from this book listing the legions that took part in the siege and storming of the city. Renan wrote that "four legions were with Titus: the 5th Macedonians, the 10th Egea, the 12th Rithala, the 15th Haroshrap, not counting the numerous auxiliaries brought by his Syrian allies, and the many Arabs who appeared for robbery." The procurator predicts to the high priest: "You will see more than one cohort in Yershalaim, no! The full legion of Fulminata will come under the walls of the city, the Arabian cavalry will approach, then you will hear bitter lamentation and the wall

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Probably, the impressive picture of the last days of Jerusalem drawn by the French historian was also reflected here: "... A hot battle went on in all courtyards and on all porches. A terrible massacre took place around the altar, a building in the form of a truncated pyramid topped with a platform and rising in front of the temple, the corpses of those killed on the platform rolled down the steps and formed heaps at the foot of the building. Streams of blood flowed from all sides; nothing was heard except the piercing cries of the slain, who, dying, conjured heaven. There was still time to take refuge in the upper city; but many preferred to be killed, considering death for their sanctuary to be an enviable share; others threw themselves into the flames, or

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threw themselves at the swords of the Romans, or stabbed themselves, or killed each other. The priests who managed to climb onto the roof of the temple tore out the points that were here, along with the lead sheathing, and threw them down on the Romans, they continued this until the flames consumed them. A large number of Jews gathered around the "holy of holies", according to the word of the prophet, who assured them that the moment had come when God would show them the signs of salvation. One of the galleries, in which up to six thousand of these unfortunates (almost exclusively women and children) had taken refuge, was burned along with them. At that moment, only two gates and part of the fence, intended for women, survived from the entire temple. The Romans erected their eagles on the spot where the sanctuary was, and bowed

them according to the customs of their cult. Perhaps this description is connected with the words of Caiaphas that God will protect the Jewish people and protect Caesar, words that in the eyes of the readers of the novel are refuted not only by Pilate's prophecy, but also by the sad fate of Jerusalem several decades later, which was told in Renan's book. "Antichrist". Streams of blood are associated with Pilate's promise to give Yershalaim not water to drink, but what is implied, blood.

The ominous words of Pontius Pilate to Caifa: "So know that you, high priest, will not rest! Neither to you, nor to your people, - and Pilate pointed into the distance to the right, to where the temple burned high up, - I tell you this - Pilate of Pontius, the horseman of the Golden Spear! - have their source not only in the scene of the destruction of the temple from Renan's book, but also in the story of Anatole France "The Procurator of Judea". There Pilate speaks about the future fate of Judas

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ev, who eventually achieved his removal from office: "Unable to control them, we will have to destroy them. Eternally recalcitrant, contemplating indignation in their ardent thoughts, they will rise up against us with a rage, next to which the anger of the Numidians and the threats of the Narta will seem to us the whims of a child ... It is impossible to pacify this people. It must be destroyed. It is necessary to wipe Jera Salem off the face of the earth. However old I may be, perhaps the day will come when I will see its walls fall, how the flames will devour its houses, the inhabitants will be struck with a sword and the place where the temple stands will be leveled. And on this day I will finally be avenged." Pilate Frans blames the Jews only for his resignation. Bulgakov lays the blame not on the Jewish people as a whole, but on their leader, Joseph Kaifa, and this guilt is the execution of Yeshua Ha-Notsri, which the high priest achieved. The procurator directly tells Kai Fe: "You will then remember the saved Bar-Rabban and regret that you sent the philosopher to his death with his peaceful preaching! However, the writer forces his Pilate to threaten future punishments not only to the head of the Sanhedrin, but also to the entire Jewish people, as if turning inside out the vile wisdom attributed to the high priest by the Gospels, according to which it would be better if one person perished than an entire nation. This thesis is defended by Joseph Kaifa, arguing: "Not the world, not the world

the deceiver of the people brought us to Yershalaim, and you, the rider, understand this very well. You wanted to let him out so that he would embarrass the people, outrage over the faith and bring the people under the Roman swords! But I, the high priest of the Jews, as long as I live, will not let the faith be mocked and will protect the people. Here Caiaphas secretly quotes the words of Jesus

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Christ from the Gospel of Matthew: "I did not bring you peace, but a sword", interpreting them not allegorically, as in the Gospel text, where Christ thus only affirms the primacy of his teaching over family, social or other ties, but literally, as rushing to bring the Jews under the swords of Rome

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It should be noted that in the preparatory materials for The Master and Margarita, an extract from the History of the Jews by Heinrich Graetz was preserved that Jesus "was brought to the Sanhedrin, but not the Great, but to the small one, consisting of 235 members, where the high priest Joseph presided. Kaifa. Therefore, Kaifa in Bulgakov acts as the president of the Small Sanhedrin, which passed the death sentence on Yeshua.

Bulgakov's Joseph of Kiriath transparently goes back to Judas Iscariot of the Gospels, who betrayed Jesus Christ for thirty pieces of silver. Bulgakov turned Judas Iscariot into Judas from Kiriath, following the principle of transcribing gospel names applied in Sergei Chevkin's play Yeshua Ganotspri. The Impartial Discovery of Truth" (1922). Chevkin had Judas, the son of Simon of Kerioth, and Bulgakov made his hero Judas of Kiriath. An extract of this name from the book of the English historian Bishop Frederick W. Farrar "The Life of Jesus Christ" (1873) has been preserved in the writer's archive. Chevkin gave a very unconventional interpretation of the behavior of Judas, in many respects anticipating the subsequent development of this image in the literature and art of the twentieth century, in particular, in the famous rock opera Jesus Christ Superstar (1969) (librettist Tim Rice). The author of Yeshua Ganotsri emphasized: "History teaches that if from any

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conspiratorial organization, one of its members goes to the side of the enemy or simply leaves the organization, then there is always either wounded self-esteem, or disappointment in the ideas, goals of the organization or the personality of the leader, or the ancient struggle for the female, or all this together in various combinations . Sometimes, however, selfish love is also mixed in, but not as a cause, but a consequence. In Chevkin's play, the betrayal of Judas is caused by a combination of all the above reasons, and one of the main motives here is his jealousy of Yeshua because of Lazar's sister Mary. In Bulgakov, Judas from Kiriath, it would seem, betrays Yeshua Ha-Nozri because of the passion, about which the head of the secret guard, Aphranus, tells Pontius Pilate: "He has one passion, procurator ... Passion for money." However, here, too, greed ultimately turns out to be only a consequence. Judas of Kiriath loves Niza and naively dreams of becoming rich in order to take her away from her hateful husband. But his beloved turns out to be an agent of Aphranus and herself betrays the one who betrayed Yeshua before. The extract of the name of the city Kiriath with reference to Farrar in the Bulgakov archive dates back to that place in the Life of Jesus Christ, where, using the book of Joshua as a source, Farrar notes: "Kiriath is the name of the city on the southern border of Judea." The corresponding passage in the Russian synodal translation of the Bible reads as follows: "... The city and their (were) Gibeon, Kefira, Beeroth and Kiriath Jarim" (Nav., [X, 17]). Chevkin and Bulgakov accepted Farrar's interpretation of the nickname Iscariot, but they transcribed the name of the city in different ways. The first, obviously, used the English original, and the second, judging by the preserved

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archived pagination of extracts, - translation by M.P. Thebes, published in 1904, where the corresponding place was read as follows: "Here is the inheritance of the tribe of the sons of Judah: in contiguity with Idumea in the south were: .. Hatzor-Hadafa, Kiriath, Hezron, otherwise Hatzor."

Data on the amount of the reward received by Judas is also borrowed from Farrar's book: thirty tetradrachms. It is she who he calls in the novel before his death. An English historian claimed that at the time of Christ the gospel shekels were not in circulation, "but Judas could be paid in Syrian or Phoenician tetradrachms, which were of the same weight."

Bulgakov became the author of the original tracts of the gospel story, introducing into the novel the episode of the murder of Judas by order of Pontius Pilate. In the scene of the death of a traitor, he used a number of details from the essay of the Russian writer Alexander Mitrofanovich Fedorov "Gethsemane", published in April 1911 in the St. Petersburg magazine "New Word". Here are the impressions of Fedorov's visit to the Garden of Gethsemane on a moonlit spring night. At the same time, many realities are mentioned that are reflected in Bulgakov's novel: Turkish barracks on the site of Pilate's palace (in The Master and Margarita, Roman barracks are placed next to the palace); caravans of Arab pilgrims on camels, unchanged from the time of Christ; gates and walls of the Garden of Gethsemane; crossing over the Kidron Stream. In the garden of the author of "Gethsemane" two robbers lay in wait, and only the presence of a guide saved him. From the guide, Fedorov learned that the monk Pafnutiy had recently been slaughtered here.

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The writer claims that, having learned about the murder of Paphnutius, he immediately repeated to himself the whole story of Jesus, which came to his memory at that moment. About Judas, Fedorov responded as follows: "It is impossible to measure the greatness of the divine sacrifice, but a painful trembling seizes at the thought that behind it and in front of it is betrayal. It mocks her barrenness; with the ringing of pieces of silver, it answers the prayer, the beads of which are bloody drops of sweat. It guards the feat at every step and cuts its roots with treacherous blows of the knife. Judas strangled himself, but the high priests stood behind him. The power of betrayal is in them. And in place of one broken blade, another will always appear to strike the hero from the darkness. Probably, not without the influence of Fedorov's essay, Bulgakov made the place of the murder of Judas Gethsemane-

sky garden. In the novel, he is struck from the darkness by the treacherous blade of an assassin. But Judas of Kiriath, like his literary prototype from Gethsemane, is just a tool in the hands of Joseph Kaifa. Pontius Pilate, by killing a traitor, not only cannot atone for his sin, but YOU are also unable to tear the roots of the conspiracy. The members of the Sanhedrin eventually seek the resignation of the procurator, and in The Master and Margarita Pilate foresees such an outcome.

Bulgakov's attention was undoubtedly attracted by Fedorov's words that "for two millennia, showers of blood fell on this earth: bones fell down like brushwood, and wild storm-wars raged at the time of Christ. Jerusalem has been destroyed and rebuilt many times, but in the Garden of Gethsemane the same blue-gray olives grow, the same red cyclamens sway among the stones like fiery butterflies.

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And the people remained the same. For Bulgakov, the first drops of blood that spilled in the Garden of Gethsemane after the death of Yeshua Ha-Nozri were drops of the blood of Judas from Kiriath. The words of Levi Matthew to Pontius Pilate that "there will still be blood" are consonant with this place in Fedorov, as well as Woland's conclusion at a session of black magic in the Variety Theater that since the time of Jesus Christ, people have been few from
have changed.

The epilogue of The Master and Margarita is consonant with the imaginary ascension of Christ in Fedorov's essay: "The cloud and the moon add even more charm to what I see, guess, almost comprehend. The silver-blue space between the earth and the clouds rose wider; an infinitely long strip, broken from the side of heaven and earth, it shines and flows, as it were, like a bright river. To the left, under this river of light, is an even brighter space, which is all phosphorescent and shining, like a mirror of the moon, where it is reflected from behind the clouds. In the epilogue of The Master and Margarita, in Ivan Bezdomny's dream, the former poet-turned-professor of history sees Yeshua ascended, conversing peacefully with Pilate. At the same time, "the lunar path boils up, a lunar river begins to turn into bread from it and spills in all directions. The moon rules and plays, the moon dances and plays pranks. Then a woman of exorbitant beauty forms in the stream and leads to Ivan by the hand a timidly ozi-

warring and overgrown with a beard of a man "- Masters. These two console the former poet, after which "the moon begins to rage, it brings down streams of light directly on Ivan, it splashes light in all directions, a lunar flood begins in the room, the light sways, rises higher, floods the bed. That's when Ivan Nicolae sleeps

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hiv with a happy face. The Garden of Gethsemane from the place of the ascension of Christ at Bulgakov turned into the place of the murder of Judas from Kiriath. The author of The Master and Margarita contaminated Fedorov's reasoning about Judas and his own story about two robbers in the Garden of Gethsemane and the murder of the monk Pafnutiy there.

As early as 1924, in Bulgakov's feuilleton Crimson Island, a scene appeared of the murder of the Arap commander Riki-Tiki, who was on the side of foreign interventionists against his native island. It is very reminiscent of the scene of the murder of Judas: "In an instant, the Moor pulled out a knife and inspiredly planted it in Riki-Tiki, extremely accurately guessing between the 5th and 6th ribs on the left side.

"Help..." gasped the leader, "Gite," he finished already in the next world, before the throne of the Most High.

- Hooray!!! Ethiopians roared.

In The Master and Margarita, "a knife flew up behind Judas like lightning and struck the lover under the shoulder blade. Judas was thrown forward, and he threw his hands with twisted fingers into the air. The front man caught Judas on his knife and drove him up to the hilt into Judas' heart.

"Never... behind..." Judas said not in his high and clear young voice, but in a low and reproachful voice, and made no more sound. His body hit the ground so hard that it hummed."

When Aphranus reports to Pilate about the murder of Judas from Kiriath, he notes that "he was killed with extraordinary skill." To the procurator's question: "So, of course, he won't get up?" - the head of the secret guard answers philosophically: "No, procurator, he will rise ... when the trumpet of the Messiah, which

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what they are waiting for here will sound over him. But he won't get up before.

The episode of the murder of Judas is resolved as an epic transformation of the parodic description of the murder of the traitor Riki-Tiki (the Arabs accuse the commander of "driving them under the suitcases", i.e., deliberately exposing them to the fire of heavy British guns). Both are killed with a skillful stab in the heart, the thunderous "hurray" of the Ethiopians on the occasion of the death of Riki-Tiki turns into a rumble that the earth emits when Judas falls from Kiriath in "Master and Margarita". The last word uttered by the victims is equally divided into two parts, and Riki-Tiki finishes it already in the next world before the throne of the Almighty. And Judas from Kiriath will have to rise when the trumpet of the Messiah blows over him.

Judas in the novel is ultimately destroyed by love for Nisa, whose name he reproachfully pronounces in the last moments of his life. The killer's knife flies over Judas from Kiriath "like lightning", recalling the words of the Master, with which he conveys the emergence of love between him and Margarita: "Love jumped out in front of us, like a killer jumps out of the ground in an alley, and struck us both at once !

This is how lightning strikes, this is how a Finnish knife strikes.

However, if Nisa betrays her lover, then Margarita remains faithful to the Master to the end and is even ready to sell her soul to the devil for his salvation.

Judas from Kiriath is endowed with the appearance of a benevolent handsome man: "... a young man with a neatly trimmed beard in a clean white kefi that fell on his shoulders, in a new festive year

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bast tallife with tassels at the bottom and in brand new creaking sandals "-" hook-nosed handsome man. Here he has many of the features of Jesus Christ noted in the book by F. V. Farrar, including details of the costume: a white "kefi" (headscarf), a blue cloak, a "tallif". The English historian believed that "we can believe with reverent conviction that in the body, which contained the eternal Divinity and infinite holiness, there could not be anything low or repulsive, but, on the contrary, there was "something heavenly," as the blessed one says. Jerome. All true beauty is only a "mystery of kindness", and such an immaculate conscience, such a harmonious spirit, such a great and noble life could not but be expressed in appearance, could not but be reflected in the face of the Son of Man. Nowhere do we find the slightest indication of the beauty of His appearance ... but on the other hand, we do not find anywhere, even in the speech of his enemies, a single word or hint that could refer to the ugliness of His appearance. Farrar believed in the depths of his soul that Christ "could not have been in his appearance without the personal majesty of a prophet and high priest," although he rejected the later apocryphal descriptions of the appearance of Jesus as too ideal, blessed and unearthly: "Nicephorus, giving a description, given by John of Damascus in the eighth century, says that Jesus looked like the Virgin Mary, that He was handsome and strikingly tall, with blond and somewhat curly hair, which His Mother's hand never touched, had dark eyebrows, an oval face with pale and swarthy tint, bright eyes, a somewhat stooped figure and a look in which

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patience, nobility and wisdom were expressed. Even less reliable was the portrait of Christ in a letter from a certain fantastic "chairman of the people of Jerusalem" Lentulus to the Roman Senate: "He has wavy hair, rather curly, wine-colored, which shines when falling on his shoulders and is parted in the middle of the head according to the custom of the Nazirites. His forehead is clean and even, and His face is without any spots and wrinkles, but glows with a gentle blush. His nose and mouth are of impeccable beauty.

you, He has a bushy beard of the same hazel color as his hair, not long, but once doubled. His eyes are blue and very bright." The British bishop hoped that these descriptions "contain at least a faint echo of the tradition preserved from the times of Irenaeus, Papias and the apostle John."

Bulgakov completely rejected the evidence of the external, bodily beauty of Jesus. In the novel, the traitor Judas is endowed with it, which, in contrast, sets off the ugliness of the soul of this character even more. The author of *The Master and Margarita* deliberately dressed Judas in a blue tallit and a white kefi. According to the symbolism of flowers given in P. A. Florensky's book "The Pillar and Ground of Truth", the white color "marks innocence, joy, or just that", and blue - "heavenly contemplation". Bulgakov's Judas is really simple-hearted and naive, sincerely rejoices in thirty tetradrachms, counting on them to buy Niza's love, but his simplicity, as the saying goes, is worse than theft.

Some important details related to the Judas of Kiriath story line Bulgakov drew from Ernest Renan's *Life of Jesus* (1865), which was opposed by F. W. Farrar.

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For example, Pilate's mention in a dialogue with Yeshua that Judas from Kiriath "lit the lamps" during a conversation with Ha-Nozri is connected with E. Wren's story about the canons of Jewish legal proceedings: "... When someone is accused of "seducing", two witnesses are sent to him, who are hidden behind a partition, they try to call the defendant into an adjacent room, from where both witnesses could hear him without being seen by him. Near him, two candles are lit to make sure that the witnesses see him. Judas from Kiriath, with witnesses hidden in his house, deliberately provokes Yeshua Ha-Nozri to statements that can be regarded as a violation of the law on lèse majesté. Therefore, after the words that "a person will pass into the realm of truth and justice, where no power will be needed at all," already containing the elements of a crime, Ga-Notsri is immediately arrested by the guards hiding in the room.

In general, in the Yershalaim scenes of *The Master and Margarita*, Bulgakov gave an original artistic version of the emergence of the Christian religion. During the period of work on the novel, in the 1920s and 1930s, the so-called mythological theory of the origin of Christianity was officially adopted in the USSR, declaring Jesus Christ only a myth generated by the consciousness of the creators of Christianity, and not a real historical figure. The adherent of this theory in the novel is the chairman of MASSOLIT, Mikhail Alexandrovich Berlioz, who convinces the poet Ivan Bezdomny in a conversation at the Patriarch's Ponds that Jesus Christ did not exist in the world. In the course of the discussion that began with Woland, Berlioz rejected

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solves all the existing proofs of the existence of God, of which, according to the enigmatic foreign professor, "as is known, there are exactly five." The chairman of MASSOLIT believes that "none of these proofs are worth anything, and humanity has long since handed them over to the archive. After all, you must admit that in the realm of reason there can be no proof of the existence of God. Woland notes in response that this is a repetition of the thought of the great German philosopher Kant, who "completely destroyed all five proofs, and then, as if in mockery of himself, constructed his own sixth proof!

"Kant's proof," objected the educated editor with a thin smile, "is also unconvincing. And it was not for nothing that Schiller said that Kantian reasoning on this question could only satisfy slaves, while Strauss simply laughed at this proof.

This dialogue undoubtedly goes back to the text of the article "God" by P. Vasiliev in the *Encyclopedic Dictionary of Brockhaus and Efron*, where Kant is called the creator of the fifth proof of the existence of God — moral in addition to the four that existed earlier — historical, cosmological, theological and ontological. Interestingly, in the first edition of Bulgakov's novel, written in 1929-1950, Kant's proof was called the fifth, and "Woland's proof" - the prediction of Berlioz's death - acted as the sixth, decisive proof.

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As emphasized in the article "God", Kant believed that "in our conscience there is an unconditional demand for a moral law that is not yours."

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we ourselves and which does not come from the mutual agreement of people, in the form of public welfare. At the same time, the German philosopher did not recognize "it is possible to find any kind of proof of the existence of God in the realm of pure reason." Bulgakov, in the process of working on *The Master and Margarita*, turning to Kant's work *The Only Possible Ground for the Proof of the Existence of God* (1763), found out that here the philosopher refuted one more proof - the logical one, the fifth one in general. Therefore, in the final text of the novel, Kant's moral proof became the sixth from the fifth.

In an article in the Brockhaus and Efron Encyclopedic Dictionary, it was noted that since "Kant's proof affirms the existence of a personal God, all pantheists rebelled against him: Fichte, Schelling and Hegel condemn him quite sharply, and Schiller says that Kant preaches a morality suitable only for slaves, Strauss mockingly remarks that Kant added a little room to his system, contrary to theism in spirit, where God could be placed. Berlioz repeats almost verbatim that "it was not for nothing that Schiller said that Kantian reasoning on this question could satisfy only the slaves, while Strauss simply laughed at this

authority."

Bulgakov deliberately reveals to the readers the main source of Berlioz's erudition, the Encyclopedic Dictionary of Brockhaus and Efron. The writer speaks with irony about the education of the editor (in the early edition, the journal edited by Berlioz was directly called "Bogoborets" by analogy with the real-life "Godless

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no one"), making it clear that neither Immanuel Kant, nor Friedrich Schiller (1759-1805), nor David Friedrich Strauss (1808-1874) was actually read by the chairman of MASSOLIT.

Berlioz claims that the famous Josephus Flavius (57 - after 100) "never mentioned a single word" about Jesus Christ. In fact, as is known, in the text of the Antiquities of the Jews that has come down to us, Flavius writes about Jesus, but considers him the messiah, which was completely impossible for an orthodox adherent of Judaism, such as the Roman historian was. This circumstance allowed the supporters of the mythological school to consider this passage as a later insertion of Christian editors. However, already during the lifetime of Bulgakov, there was evidence of the authenticity of the message of Josephus about Jesus, which, in turn, confirmed the historicity of the founder of Christianity.

As early as 1912, the Russian scientist, professor at Dorpat (now Tartu) University Alexander Alexandrovich Vasiliev (1867-1953) published in the French journal Eastern Patrology the text and translation of the chronicle of Agapius of Manbij, a Christian bishop and Arab historian of the 10th century. This chronicle also cites the part of the work of Flavius dedicated to Jesus, and Agapius used a Syriac translation from a Greek original that has not come down to us. In his account, the passage reads as follows: "At that time there lived a wise man whose name was Jesus. His way of life was worthy, and he was famous for his virtue. And many people from Jews and other nations became his disciples; Pilate sentenced him to crucifixion and death. But those

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who became his disciples did not renounce his teaching. They reported that he appeared to them three days after the crucifixion and that he was alive. It is believed (or possible) that he was the messiah about whom the prophets foretold miracles. Here, that Jesus was the messiah, Flavius speaks

rit only with reference to the opinion widespread among the disciples of the executed, by no means in solidarity with him.

A. A. Vasiliev himself, who after 1917 firmly established himself at the University of Wisconsin in the USA and specialized in the history of Byzantium, had no doubts, like the vast majority of Russian and foreign researchers, excluding Soviet official historians and philosophers, of the historicity of Jesus Christ. In a note to his translation of Agapia's chronicle, he pointed out that this place goes back to the work of Josephus Flavius, but, it seems, he did not mention this discovery anywhere else. The text of Agapius of Manbij entered wide scientific circulation only in 1971, when the Belgian researcher C. Pine, based on Vasiliev's publication, once again concluded that the message of the Arab historian goes back to the undistorted version of the "Antiquities of the Jews". However, it cannot be ruled out that the professors of the Kyiv Theological Academy were familiar with Vasiliev's discovery by the nature of their specialty, maintaining ties with the Bulgakov family even after the death of the writer's father Al Bulgakov. It is possible that the author of *The Master and Margarita* himself learned from them about the confirmation of the authenticity of the message of Josephus about Jesus and deliberately forced Berlioz to distort the content of *Antiquities of the Jews*. It is significant that Bulgakov said nothing

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says that the words about Jesus are a later insert by Christian editors. Probably, the writer was convinced of the unfoundedness of such an assumption and forced Berlioz to tell a deliberate lie about the absence of any mention of Christ in Josephus Flavius.

It is noteworthy that the *Life of Jesus Christ* (18735), written by the English historian and theologian Bishop Frederick Farrar, quoted the controversial text of Josephus in its entirety. This place was present in the Russian translation of Farrar's work, made in 1893, and, interestingly, all dubious places, and just those that were read differently or were absent in the chronicle of Agapius of Manbij discovered by A. A. Vasiliev, were enclosed in brackets : "This is a famous place (Ancient, KhUP, 3, 5): "At that time,

I was Jesus, a wise man (if only it is permissible to call him a man), for He was a doer of miraculous works (a teacher of people who accept the truth with pleasure), and drew to Himself many from both Jews and Greeks. (He was the Christ.) And when Pilate, at the urging of our leaders, condemned Him to the cross, those who had previously loved Him did not leave Him. (For he appeared to them on the third day alive again, just as the divine prophecies spoke of him regarding this and many other wonderful works.) The generation of Christians, so named after him, has not yet disappeared even now. F.V. Farrar, who was very critical and hostile towards Flavius because of his Judaism and dissolute, by Christian standards, way of life, considered that place of the "Jewish Antiquities" (Drevn., XX, 9, 1), which speaks of James, "the brother of Jesus, who is called Christ", "also with

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suspicious than authenticity" (because an orthodox Jew could not call Jesus the Christ). It is interesting that in the translation of Farrar's "Life of Jesus Christ", made in 1904 by M. P. Fiveisky and published as an appendix to the journal "Russian Pilgrim", the editors stopped several tens of terms, "with which the feeling of the Orthodox Christian", including an extensive quotation from the Antiquities of the Jews by Flavius. All that remains is an indication of the likely falsity of this evidence, which at best "represents an insertion into the text of his Book", as well as Farrar's assertion that on the part of the author of Antiquities of the Jews "silence about such a phenomenon as Christianity, not only was intentional, but also unscrupulous." It is from the translation of M.P. Fiveisky that numerous extracts have been preserved in the Bulgakov archive. However, the author of The Master and Margarita was probably also familiar with the translation of A.P. Lopukhin published in 1893, since there are clear parallels with the quotation from Flavius cited there, as in Woland's words about Bang, who shares the punishment with Pontius Pilate immortality ("... He who loves must share the fate of the one he loves"), and in Margarita's last appeal to the Master ("I know that those whom you love will come to you in the evening ..."). Woland fulfills the request of Yeshua Ha-Notsri to take "the one who loved and suffered because of him" together with the Master to the last shelter.

Berlioz states that "that place in that fifteenth book, in chapter 44 of the famous Annals of Tacitus, which speaks of the execution of Jesus, is nothing but a later insert." Here, in the presentation of the arguments of the supporters of the mythological

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The chairman of the MASSOLIT school is accurate, but this very argumentation of the author of *The Master and Margarita* was by no means convincing. The writer also studied the question of the authenticity of the message of the Roman historian Tacitus (about 58 - about 117). In connection with the fire of Rome in 64 in the reign of the emperor Nero (57-68), who, in order to avert suspicion of arson, blamed everything on the Christians, the author of the *Annals* indicated that the founder of Christianity named Christ was executed in the reign of Tiberius, the ruler of Judea, Pontius Pilate. The Bulgakov archive preserved an extract of the Latin text of Tacitus' message (possibly from the article "Pilate" in the *Encyclopedic Dictionary of Brockhaus and Efron*) and its French translation from the edition of the *Annals* owned by the writer.

Sergei Chevkin's play *Yeshua Ganotsri. The Impartial Passionate Discovery of Truth* (1922). The poet Sergei Gorodetsky's devastating review of this play, published in 1923 in the journal *Krasnaya Niva*, was the basis for Berlioz's analysis of Bezdomny's poem about Jesus Christ. Chevkin's play has numerous parallels with the Yer Shalaim part of *The Master and Margarita*. In particular, Bulgakov drew from this source the principle of transcription of names and geographical names different from the Gospel. This principle was expounded by Chevkin in an afterword under the eloquent heading "The final sigh of regret": "All the names of the actors, as well as all the names and events mentioned, are collected from different, but only scientific sources and, therefore, are reliable in a certain sense.

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The characters of the characters are developed, of course, arbitrarily, but in strict accordance with the material left by history ... In an effort to restore the realistic basis, I first of all had to restore the real names and therefore accept the truly Jewish Nakdimon, and not the Greek Nicodemus, Saul, not Paul or Saul, etc." Chevkin noted with chagrin that circumstances did not allow him to write for the Russians a book "like that written for the French by Renan, and for the Germans by Strauss, but closer to the truth", a thing of the type of such works of French writers as "Salambo" (1862) by Gustave Flaubert or "Gais" (1890) by Anatole France (Thibault), an "artistic-scientific" novel, where one could "finally reveal the true life of Rabbi Yeshua, amazingly truthful episodes from which sparkle here and there in canonical poems, in the Apocrypha, in the Talmud, in Celsus. The author of Yeshua Ganotsri wanted to collect "these sparkling pearls of reality" and restore the truth from them. Of all his predecessors, Chevkin, like Bulgakov, most highly rated F.V. Farrar with his book The Life of Jesus Christ, who "thanks to his immense special education, was able to listen to the other side, i.e., the Talmud with its discarded (from the Gospels. - B.S.) in places.

In Chevkin's play, only Hebrew personal names and some words are transcribed in accordance with the real sound, while the traditional "Jerusalem" and "Caesar" are left unchanged. With Bulgakov, the Greek "Jerusalem" naturally turned into the Hebrew "Yer Shalayim", and the Latin "Caesar" and "Centurion" became "Caesar" and "Centurion" in full accordance with

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wii with pronunciation [v. n. e. In the text of the play "Yeshua Ganotsri" some Hebrew and Latin words - "sholom-aleichem", "atrium", "quiril", etc. , which is spoken by this or that person

press In The Master and Margarita, many similar words are given without translation and explanation - "praetorium", "sanhedrin", "cohort", but their meaning is quite obvious from the context, and these terms themselves are quite widely known. Bulgakov avoids some, in the words of Chevkin, "buggy" words like "am-gaarets" or "sholom-aleichem". It is always clear to readers what language this or that character of the ruff in the Im scenes is speaking at the moment.

Chevkin's play was full of colloquial expressions. For example, the gatekeeper of the temple said that Yeshua "began with a few ragamuffins from his gang to smash the sellers of sacred objects." In the first edition of The Master and Margarita, dated 1929-1950, the style of the Yershalaim scenes was different from the strict, chased style of the final text. The first versions of the ancient part of the novel approached Bulgakov's satirical stories and feuilletons of the 1920s. There were also anachronisms intended for comic effect. For example, Pontius Pilate threatened Joseph Caife with sending a "telegram" to Rome with a complaint, and Yeshua, speaking of good people who misinterpreted his teaching, noted that they "did not study at universities." Simple river expressions were abundantly introduced into the text, emphasizing the obvious

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convention of what is happening in Yershalaim. So, the freed robber Bar-Rabban joyfully said to Yeshua: "Swept you in time, Nazarene," and Yeshua in response called him "my good bandit" (in Chevkin's play, Yeshua called the centurion Petronius "my good warrior").

It is possible that acquaintance with Yeshua Ganotsri served as an additional incentive for Bulgakov to turn to the work of F.V. Farrar. Some of the names from the play, after checking the original sources, were transferred to Bulgakov's novel. In particular, Judas, the son of Simon of Kerioth, became Judas of Kiriath (in early versions, Judas of Kerioth), while the name Yeshua Ganopri remained practically unchanged.

Apparently, such characters in Chevkin's play as the Tribune of the Legion Cornelius Sa-

the bean and the centurion (centurion) of the Apparitors Petronius, with their separate features, were reflected in the characters of the Yershalaim scenes - the head of the secret guard of Aphrania, the procurator of Judea Pontius Pilate and the centurion of the special centurion Mark the Rat-boy. Sabin in "Yeshua Ganotsri" actually performs the functions of the head of the secret police. It is no coincidence that he asserts: "My detectives reported to me that for several days now the city has been agitated, like a disturbed anthill. Some new rabbi-preacher appeared. Some call him a prophet, others a deceiver. In general, all the Jews are against him, but in the scum of the people, thanks to clever demagoguery, he enjoys great success. In an early version of the Yershalaim scenes, Pontius Pilate called Judas from Kiriath a "detective", and in the final text he called Yeshua Ha-Nozri a liar, but then admitted that the language of

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the new preacher is well hung. Bulgakov's procurator cited the words of the Sinedrin's verdict that Yeshua appeared in Yershalaim on a donkey, "accompanied by a crowd of rabble," shouting greetings to him "as if to some kind of prophet." However, if Chevkin's Ganotsri is a really clever demagogue and deceiver, striving to incite the crowd to revolt in order to become the king of Judea himself, then the accusations against Bulgakov's hero turn out to be completely unfair (he never even had a donkey).

The centurion Petronius, like the centurion Mark Kry himself, is cruel to his subordinates, although he himself is a seasoned warrior. He threatens Judas: "Listen, Jew, you probably never felt the fist of a Roman soldier on your neck or a stick on your back," and when he "finishes" Yeshua on the cross, but so that the crucified one remains alive, he says with confidence: "I know how to hit, and I know how to hit." One can recall how, during the interrogation of Yeshua Ga Nopri by the procurator, Mark Krysoboy very skillfully hits the prisoner: "the movement of the centurion was careless and light, but the bound one instantly collapsed to the ground, as if his legs had been cut off."

Bulgakov's novel is frankly polemical in relation to Chevkin's play, primarily in its interpretation of the image of Yeshua. In the play, Ganotsri is a prudent politician who tries to use the Jerus-

the Lim rabble for their own advantage and extremely intolerant of opponents. Here is his answer to the statement of the Pharisees that the newly-appeared prophet leads Israel into "the kingdom of harlots:" Not into the kingdom of harlots, but into the kingdom of truth and justice, in which there will be no place for all the offenders of the people of Israel. No wonder the temple gatekeeper speaks of

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Yeshua that "Satan entered into him." Bulgakov's Ga-Notsri also utters words about the future kingdom of "truth and justice", but leaves this kingdom open to absolutely everyone, arguing only that there "there will be no power of either Caesars, or any other power." He considers all people to be kind, even the traitor Judas, even the executioner of the Rat fight. It is remarkable that in Chevkin Yeshua, having survived the horror of the crucifixion and being saved only thanks to Petronius' participation in his fate, in the finale reconsiders his views. Here is his monologue addressed to the centurion: "I don't want any more. Enough. If the whole world offered me all the royal thrones, I refuse them in disgust. You are right, good warrior, the prophets are ignorant dreamers and liars. They deceived me. Twice, for the sake of an absurd dream, I plunged into the abyss of death. And that's enough for me." Chevkinsky Yeshua abandoned ambitious plans, although he continued to consider himself an innocent victim of "ignorant dreamers and liars." Bulgakov's Yeshua is not the same - a dreamer and philosopher who preaches universal love and tolerance. In the early version of The Master and Margarita, Ga-Nozri still possessed some of the traits of a character in the play, and his kindness was not absolute. Here Yeshua more self-confidently claimed the right to the sole possession of the truth, suggesting to Pilate: "Come with me to the meadows, I will teach you the truth, and you give the impression of a man of understanding." Already crucified on the cross, in response to the appeal of one of the robbers to ask the centurion for him to hasten death in order to end the torment, Ha-Nozri urged the unfortunate one to ask for the other crucified - "otherwise I will not do it."

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For Chevkin, an important reason for Pilate's sympathy for the arrested person is that the procurator sees an opportunity to use Yeshua as a provocateur to weaken the hated Sadducees, led by Kaifa, and increase dissension among the Jews. Pontius Pilate frankly speaks about this to his friend Elia Lamia: "When I interrogated him, he wove some nonsense about a new kingdom inhabited by Sgoics. Undoubtedly, this is a fanatic, a maniac, or maybe just a madman. In any case, I see, he stirred up the whole anthill. Hm... such people are useful to us. Dispelling confusion, they help to divide and own. You don't need to, of course, just let them out of your sight and cut off their wings in time. In *The Master and Margarita*, the theme of provocation is present in the speech of the high priest Joseph Kaifa, who claims that the new preacher was supposed to bring the people under the Roman swords. It should be noted that the first edition of the novel also emphasized the "provocative" role of Yeshua in relation to Pilate: slowly but surely and almost intentionally, Ga-Nozri cut off all possibilities for the procurator to simultaneously observe the letter of the law and save the prisoner's life, forcing him to approve the death sentence.

Probably, the chronology of the Yershalaim scenes of *The Master and Margarita* reflected Bulgakov's acquaintance with the play *Yeshua Ganotsri*. Chevkin, describing the last three days of Yeshua's stay in Jerusalem, emphasized that "the development of the plot was made in strict accordance with the canonical works." The action of the play begins in the early morning of Nisan 13, the sentence, execution, and removal from the cross takes place on the 14th, and the "resurrection" — the appearance of Yeshua to his followers, happens on Nisan 16.

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In addition, the first act speaks of a brawl arranged by Yeshua in the temple the day before the beginning of the events taking place in the play, that is, on Nisan 11. Bulgakov's Pilate's trial and execution also take place on the 14th of the rank, and during the execution, from the memoirs of Levi Matvey, we learn about the events associated with the arrest of Ha-Notsri and what happened the day before,

12 Nisan. Chevkin released the entire day of Nisa 15 in order to immediately tell how the imaginary "resurrection" of Ganotsri happened. Bulgakov, in order to complete the novel on Sunday afternoon, Nisan 16 (and Orthodox Easter on May 5), shifted the action of the Yershalaim scenes of The Master and Margarita one day ahead in comparison with the play. Here he, apparently, took into account the hourly layout of the day of Nisan 14 made by Chevkin: "Yeshua was crucified at about 1 o'clock in the afternoon. In spring, the sun rises in Palestine around 6 o'clock. The court in the Sanhedrin was in daylight, so approximately from 6 to 8. At 8 they came to Pilato. The distance is a few steps. At 9 we went to Herod. We spent an hour and a half at Herod's and on the road... At about 11 we returned to Pilate. Disputes, analysis, judgment, preparation of the cross, procession to Golgotha, digging, etc. Yeshua could not be crucified before the first hour of the day, this is what Luke (23:44) and John (19:14) says, but Av 5-6 he had already been removed. He could not die so soon, and Pilate understood this very well." In Bulgakov's novel, all these events take place at the same time intervals, but since the visit to Herod falls and Ha-Notsri is brought to the procurator only once, Pilate announces the sentence "at about ten o'clock in the morning." The execution, like that of Chevkin, lasts a little more than four hours - "when the fourth hour

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execution", Levi Matthew cursed God and turned to the help of the devil, which had an immediate effect - the appearance of "in the fifth hour of suffering" a thundercloud and a messenger from Pilate with an order to kill the executed.

In Chevkin, Petronius delivers a blow, supposedly finishing off Yeshua, but in reality only providing him with the necessary bloodletting. The centurion realized that Pilate sympathized with the condemned man, and, just as in The Master and Margarita Aphrahanus conspires with the procurator in hints about the murder of Judas, Petronius makes it clear to his superior that Yeshua will remain alive. That Yeshua Ganotsri, whom we see in the play, for being arrogant, selfish and indifferent to other people, should not have died. In this case, the playwright followed the Indian legends, according to which Jesus Christ, under similar circumstances, escaped death on the cross, and then

flowed to India, where he died at a ripe old age. In the image of Yeshua, Chevkin branded a man that "aspires to the throne, guided by the impulses that moved in the past, move in the present and will move in the future at all times, among all peoples, all tyrants, usurpers." Death would give Chevka's hero at least some purification. Bulgakov's Yeshua also does not die a natural death on the cross. The writer took into account that for 4-5 hours the crucified could not die from heat and thirst. He is really being finished off by the executioner on the secret order of the procurator, who seeks to alleviate the suffering of Ha-Notsri. But the death of the innocent Yeshua becomes an unbearable burden for the conscience of Pontius Pilate and leads him to repentance.

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Chevkin tried to take into account as much as possible all the information about Jesus Christ, both in the canonical Gospels and in other sources. In his play, he rationally interpreted all the miracles associated with the name of the founder of Christianity, including his "resurrection". The playwright even, according to the gospel tradition, forced Pilate to wash his hands before the Jews. Almost all researchers agreed that such a humiliation in front of the conquered people would never have gone to the Roman ruler. However, in Chevka's play, this episode is given an ironic tinge: the procurator simply washed his hands before breakfast. Bulgakov also sought to purify the Gospels from unreliable, in his opinion, events. Pilate in the novel simply rubs his hands when he begins to feel the inevitability of Ye Shua's execution. The author of *The Master and Margarita* omitted some details of the gospel plot that were unnecessary for his intention. The writer concentrated the action only around Pilate and Ga-Notsri, so that in the novel there were much fewer characters than in Chevka's play, although usually there are more characters in the novel genre than in the dramatic one. We note that Chevkin's unconventional interpretation of the behavior of the disciple who betrayed Yeshua was partially reflected in Bulgakov's image of Judas from Kiriath. An important role in the interpretation of the early history of Christianity in *The Master and Margarita* was played by Bulgakov's acquaintance with Anatole France's story *The Procurator of Judea* (1891). It should be emphasized that this story was mentioned in Chevkin's play: the playwright specifically stipulated that one of

characters, Elia Lamia, a friend of Pilate, is taken entirely from there and made an ironic apology

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"Monsieur Anatole" for not being able to ask for his prior consent due to the disruption of postal communications between Russia and France. In Frans Bulgakov's story, no doubt, the image of Pilate, written with a certain sympathy by the author, was attracted, as well as many details of the Roman life of that era. Here, for example, is a detailed description of the meal of Pontius Pilate and Elia Lamia: "Only two beds were waiting for guests. The table was set lavishly, but without much luxury. On heavy silver platters lay wine berries cooked in honey, thrushes, Lucrene oysters and Sicilian lampreys. Obviously, it was this passage that prompted Bulgakov's question in the preparatory materials for The Master and Margarita: "Could Pilate have eaten oysters?" - and extracts from the Russian translation of the book of the French historian Gaston Boissie, "Roman Religion from the Time of Augustus to the Antonines", published in 1914, about what the Romans ate and about "libations in honor of the emperor." There was no direct confirmation of whether oysters were part of the Roman diet. It was only said that the Romans had dishes from seafood. Boisse also noted that the dinners of the Roman colleges (associations by profession) of priests, veterans, and others were often distinguished by abundance and luxury. The law against luxury required that before the beginning of such a dinner, each guest took an oath that he would spend no more than 120 gold pieces on all treats, "except bread, wine and vegetables," and that "only local wines" would be on the table. If Bulgakov turned to other sources, he should have found out that the Romans really ate oysters. Famous Roman poet of the 1st century AD. e. martial oso

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Bo singled out Lucerne oysters as the gourmet dish at a dinner party. It was probably from this source that Frans took oysters for the meal of Pilate and his friend. The meal of Bulgakov's Pilate and Aphranus is more modest. The procurator and the head of the secret guard, reclining at a small table, drink wine and eat bread, boiled vegetables, meat and fruits. Of the specific dishes, only oysters are mentioned - a symbol of sophistication and a sign of exoticism. The Sicilian lampreys, quite appropriate in Frans's story, which takes place in Sicily, would have looked too extravagant in Judea. Here, an excessive abundance of details could only divert the attention of the readers of The Master and Margarita from the wine that the interlocutors drink. Numerous associations are associated with this wine.

At the feet of Pontius Pilate, we see a puddle of red wine from a broken jug - a reminder of the newly shed innocent blood of Yeshua Ha Notzri. The episode with which the appearance of this puddle is connected has a clear parallel in Chevka na's play. According to Bulgakov, "a servant who, before a thunderstorm, sets a table for the procurator, for some reason became confused under his gaze, became agitated because he did not please him with something, and the procurator, angry with him, broke the jug on the mosaic floor, saying:

Why don't you look at your face when you serve? Have you stolen something?

The black face of the African turned grey, mortal horror appeared in his eyes, he trembled and almost broke the second jug, but for some reason the anger of the procurator flew away as quickly as it arrived.

At Chevkin, the Sadducees solder Sabina with Jewish "black" (red) wine, seeking an are

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hundred Yeshua. The drunken Sabin, who broke the law (instead of his own, Italian, drank someone else's, Jewish wine), is angry with the slave, before whom he appeared in an inappropriate form:

"Sabine. ... Animal, you're laughing!

Slave (frightened). I rejoice, sir, that I see you cheerful.

SABINE (striking the slave hard in the face). You should rejoice only when I command you to... Be healthy, venerable Joseph.”

In Chevkin and Bulgakov, not only the circumstances of the quarrel and its symbolism coincide, but also the psychological motivation. Sabin is going in violation of Roman laws, but in the interests of an influential group of Jewish nobility to arrest a man who has not caused harm to the authorities of Rome. Here, red wine is also a symbol of the blood that has yet to be shed. The tribune of the legio does not fear that the slave has guessed about the conspiracy that has taken place, and this causes a sudden outburst of anger in Sabinus. However, when he sobers up, he realizes that the servant cannot know anything, and calms down. Bulgakov's Pilate, who sent the innocent Ha-Notsri to execution, is uneasy. It seems to him that those around him know about this crime and condemn him. The procurator even suspects his own slave and, at first glance, without reason, is angry with him, but he realizes that he knows nothing about Yeshua's story. Therefore, Pilate's anger passes as quickly as

and started.

Procurator's toast in The Master and Margarita:

“For us, for you, Caesar, father, Romans, dearest and best of people! is a literal quotation from the work of Boissier, where, with reference to the great

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Roman poet Ovid quotes a phrase traditional for the Romans during the so-called "feasts of kinship" at a libation in honor of the emperor. From the same book, Bulgakov obviously drew a number of features to characterize Pontius Pilate as a typical Roman of the era when Christianity arose. G. Boissier noted: “The Roman religion not only does not encourage piety, but one can even say that it treats it negatively. The Roman people was created to act; daydreaming, mystical contemplation were alien and suspicious to him. He most of all honors calmness, order and accuracy: everything that excites and confuses the soul, he does not like. Such a man of action, opposite to Christian ideals, appears to be the first

Initially, we have Bulgakov's Pilate, who does not accept the religion of the Jews, but is also suspicious of the preaching of Yeshua. In Frans and Chevkin, Pilate appears primarily as a staunch admirer of Epicurean philosophy. In Bulgakov, the Procurator of Judea is more severe, down to earth like a soldier, alien to philosophizing, but capable of appreciating the mind of Ha-Nozri and the strength of his teachings. In the conversation between Aphranus and Pilate, the author of *The Master and Margarita* used another official Roman formula:

"You can vouch," the guest replied, looking affectionately at the procurator, "only for one thing in the world—for the might of the great Caesar.

"May the gods send him a long life," Pilate immediately picked up, "and universal peace."

This is followed by the Roman oath of lares (deities of the hearth) and the feast of the twelve gods, with which the procurator reinforces his desire

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I wish to leave the hated Yershalaim as soon as possible. Here, too, is a subconscious, unspoken regret that it was not possible to leave the city earlier, before the trial and execution of Yeshua. All the realities of the Roman religion, which is opposed to Christianity, mentioned in this dialogue, go back to the book of G. Boissier and, in particular, to the place where the words of the prominent Roman theologian of the 2nd and 2nd centuries Tertullian are quoted that Christians at their meetings prayed for the emperor and they asked their God to grant him "long life, universally recognized authority, a friendly family, a brave army, a faithful senate, honest subjects and universal peace." In *The Master and Margarita*, Aphranus and Pilate are, as it were, parodically likened to the first followers of the new religion. Their plotting the murder of Judas of Kiriath by them is so far the first and only consequence of the preaching of goodness by Yeshua, demonstrating the futility of Ha-Nozri's calls to regard everyone as good people, including the traitor Judas. The Procurator deliberately omits the words of the official toast about faithful and honest subjects. After all, he and Aphranus conceived, in fact, treason - the murder of a person who denounced the violator of the "law of lese majesty" - an integral part of the emperor

cult. This law punished all those who doubted the divinity of the Roman Caesar, and in the time of the emperor Tiberius, when Christianity arose, it was widely used to persecute the objectionable. The death of Judas of Kiriath, however, does not remove the burden from the procurator's conscience. Yeshua Ha-Nozri was right. Pilate's soul can be relieved not by a new murder, but by deep repentance for the execution of an innocent that took place because of him.

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Bulgakov paid great attention to the restoration of the details of Roman life. In the story of Frans, Pilate and Lamia drink Falerno wine, sung by the Roman poet Horace. Bulgakov undoubtedly drew attention to the following reasoning of G. Boissier: "And who knows if more sincere fun reigned in this tavern of slaves than at the master's table, when he poured his fifty-year-old Falerno wine to his friends or treated Tsinara with Tsekub wine or Lala geya? › In the Encyclopedic Dictionary of Brockhaus and Efron, it was noted that Falerno, one of the best Italian wines, was second only to Cekub. Most likely, like Falerno, Tsekubian wine was white. However, Bulgakov deliberately gave up a detail for the sake of a symbol, so the procurator and Aphranus drink red wine, although it is called: "Cekuba, thirty years old" (its exposure is shown to be less than that of Falerno in Boissier's book). Azazello poisons the master and Margarita with red Falerno wine, which does not exist in nature. And although Pilate, at a meal with the head of the secret guard, tries to appear amiable and cheerful, in fact, in the palace of the procurator, tormented by pangs of conscience, neither Falerno nor Tsekuba are able to create that atmosphere of fun that reigns in the tavern of the common people.

In The Procurator of Judea, the protagonist recounts the history of the Samaritan rebellion as follows: "These events are remembered to me as if they happened yesterday. A commoner who possessed the gift of words, such as are often found in Syria, persuaded the Samaritans to go armed to Mount Gazim, which they consider sacred, and promised to open to their eyes the sacred vessels, which were

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hidden here by Moses in ancient times of Evan Nur and Aeneas, our father. The Samaritans rebelled at his urging. But, having been warned in time, I occupied the mountain with a detachment of infantry, and ordered the cavalry to guard its slopes. These precautions were necessary, the rebels had already occupied the town of Ti ratoba, located at the foot of Gazim. I easily scattered them and nipped the rebellion in the bud. In order to set an example with the least number of victims, I put to death the leaders of the rebellion. In The Master and Margarita, Pilate ended up in Yershalaim in connection with the unrest that took place there, and the execution was organized to frighten their participants. The hero of France recalls that he constantly had to shuffle troops because of the unrest that took place in the frontier. Also, Bulgakov's Pontius Pilate says to Joseph Kaifa: "Remember how I had to move troops, you see, I had to come myself, to see what was happening here." Bulgakov's cordon of Mount Baldakov exactly repeats the cordon of Mount Gazim in The Procurator of Judea: Roman infantry units are stationed at the top, and Syrian cavalry ala guards the slopes. Yeshua, according to Pilate's definition, has a good tongue, which is why crowds of onlookers followed him, listening to a sermon about good people. This may be due to the fact that, according to the testimony of Ga-Nozri, his father was rumored to be a Syrian. Bulgakov took into account the characteristics of the Syrians in the story of Frans.

Pilate's foreboding of his immortality in The Master and Margarita is also perhaps a hidden quotation from The Procurator of Judea, where Lamia says to her interlocutor:

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fishing. What will happen if the Jupiter of the Jews comes to Rome and begins to haunt you with his hatred... Take care, Pontius, that the invisible Jupiter of the Jews does not one day land in Ostia at Bulgakov,

However, Pilate's immortality is connected not with the eternal persecution of the Jews by God, but with the eternal "glory" that will remain with the procurator for centuries after the condemnation of Yeshua Ha-Nozri. Bulgakov's Pilate foresees his own immortality, and at the end of the novel suffers grievously from it. In Frans, the retired procurator of Judea and his friend are very ironic about the possibility of "God's punishment" - eternal persecution by the Jews and their deity. Bulgakov is frankly polemical in relation to his French predecessor. The hero of the "Procurator of Judea" remembered many memorable events of his stormy life, but did not resurrect the story of Jesus Christ in his memory, although Lamia directly asked him about it. In Bulgakov, Pontius Pilate is tormented for the rest of his life by his role in the case of Yeshua Ha Notsri.

If the somewhat ironic style of Woland's story about Yeshua and Pilate in the first edition of *The Master and Margarita* was close to the style of Frans, then later differences clearly manifested themselves. As the well-known Danish literary critic Georg Brandes once noted in his critical essay "Anatole France", translated into Russian for the first time in 1908, this writer "first of all catches the eye with irony; she betrays in him Renan's successor. But the irony of Frans, for all its affinity, is different. Renan, as a writer - historian or critic - always speaks in his own name, and in the fictitious faces of his philosophical

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dramas, even more - his philosophical dialogues, he himself is heard directly. The irony of Frans lies behind the simplicity of his heart. Renan hides, Frans incarnates. He writes from the point of view of ancient Christianity or medieval Catholicism, and from what he says it is clear what he thinks. Ultimately, Bulgakov did not need irony in the Yerushalaim scenes, but he accepted and used the principle of reincarnation: Pilate, Yeshua and other characters think and act like people of antiquity, but at the same time resemble the writer's contemporaries, for they are quite close and understandable to readers

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Frans' attitude to history is very peculiar.

different. As G. Brandes emphasized, "Among many other things, Frans does not believe in scientific history either. History reproduces the events of the past. But what is an event? Outstanding fact. Who decides whether such and such a fact is outstanding or not? The historian decides, decides arbitrarily, according to his own taste. Besides, the fact is always very complicated. Does the historian portray it in all its true complexity? This is impossible. Consequently, depicts chopped off, truncated. Further, historical fact is conditioned by facts that are not historical or unknown. How can a historian imagine all their connection}.

Bulgakov was not as skeptical as Frans was about the possibilities of historical science, in particular, in solving the difficult problem of reconstructing the history of early Christianity. At the same time, the author of *The Master and Margarita* followed the principle of artistic transformation of a historical fact, the power of imagination as

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guessing those events about which the sources are silent. Bulgakov verified the works of fiction on the theme of the early history of Christianity by the works of historians. In the preparatory materials for the novel, he recorded questions that arose in the process of work, such as what kind of procurator of Judea was Pilate, what color was Falerna wine, when Jesus Christ was crucified, what is the Russian equivalent of the name of the Fulminata legion, what is the location of Golgotha and the etymology of this name (it turned out to be the Bald Skull), where the residence of the procurator of Judea was located, etc. The writer tried to be accurate in historical details, at the same time offering a completely non-canonical interpretation of the birth of Christianity and the biography of Jesus Christ

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In the depiction of the ancient world of the era of the emergence of Christianity, Bulgakov tried to achieve objectivity. He could subscribe to the words of G. Boissier from the introduction to the "Roman Religion", that "in the issue that was to be our study, prejudices were so strong that some historians, depending on what opinions they held, did quite well. simple-minded but completely different conclusions from one and the same

the same documents. Some of them very willingly enumerate all those crimes that have come down to us in the stories of ancient writers, and go so far as to deny any virtues in pagan society, forgetting that there are numerous testimonies of them from the fathers of the church. Others, on the contrary, turning their attention exclusively to the great principles proclaimed by the philosophers, and without asking questions,

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did they go about their application in life, paint the then age in the most fascinating pictures and place ancient wisdom so highly that the revolution accomplished by Christianity looks unnecessary, or rather that there was no such revolution, and the new religion does not nothing but a natural continuation of ancient religions and philosophies. Such exaggerations are contrary to common sense and are refuted by history. My only concern is to gather together as many facts as possible, to present them without any distortion, preserving their true character and meaning, so that everyone, reading this book, can easily form his own opinion.

Bulgakov took many details of the Palestinian life of the era of the emergence of Christianity from the book of F.V. Farrar, *The Life of Jesus Christ*. For example, in the preparatory materials for the novel, there is an extract from this work referring to the name Tolmai. In the early edition of *The Master and Margarita*, that was the name of the head of the secret guard, the future Aphranus, and in the final text, that of Aphranus's subordinates who supervised the burial of the body of Yeshua Ha-Notsri and the robbers Gestas and Dismas executed with him (the names of the latter Bulgakov drew from the study by Nicholas of Maccabee "The Archeology of the Sufferings of Our Lord Jesus Christ", published in the "Proceedings of the Kiev Theological Academy" for 1891). Farrar believed that the father of the Apostle Bartholomew was named Tolmai, whose name can be etymologized as the son of Tolmai. The very name Tolmai most likely originally came into Bulgakov's novel from Flaubert's story *Herodias* (1877), dedicated to

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the ancient history of John the Baptist. There Tolmai is one of the close associates of the tetrarch Herod Anty. From "Herodias", probably, such a significant detail of Pontius Pilate's attire as a bloody battle on a white cloak is a harbinger of the coming shedding of innocent blood. Flaubert's Syrian governor Vitellius "retained his purple baldric; it indirectly crossed his linen toga.

From Farrar's Life of Jesus Christ, Bulgakov also borrowed the mention of thirty tetradrachms (the corresponding extract was preserved in the preparatory materials for The Master and Margarita). The English historian pointed out that at the time of Christ, the gospel shekels (silver boxes) were not actually in circulation, "but Judas could be paid in Syrian or Phoenician tetradrachms, which were of the same weight." The writer followed Farrar where he corrected the canonical Gospels in detail. The British bishop made extensive use of the Talmud and other Jewish literature about Jesus Christ, which he compiled into a special appendix. There, in particular, it was stated that Jesus had only five disciples, including the apostle Matthew and the author of the apocryphal Gospel of Nicodemus (Nakdim ben Gorion), and not twelve, as the canonical Gospels insisted on. Obviously, not without the influence of Farrar, Bulgakov reduced the number of students from his leptua to one - Levi Matvey.

In the preparatory materials for Bulgakov's novel, there are extracts of two directly opposite opinions about whether Jesus Christ knew the ancient Greek language. Farrar believed

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that "the Savior probably spoke Greek," and Renan that "it is also unlikely that Jesus knew Greek." Bulgakov preferred me-

the definition of the English historian, since in accordance with it it was possible to make the image of Yeshua Ha-Nozri brighter and deeper. The writer needed an enlightened hero familiar with the Greek tradition, in contrast to Renan, who gave his Jesus the features of patriarchy and to a greater extent rested on the role of the Jewish religion and religious everyday practice in the genesis of the new teaching.

An extract from the work of F.V. Farrar has been preserved in Bulgakov's archive stating that the fruits of the fig tree (fig tree) were called bakurots and were a common dish at the Easter dinner, therefore, they were probably also used at the Gospel Last Supper. This extract is adjacent to another - from the posthumously published diary of the famous archaeologist and Orthodox figure, the discoverer of the Sinai Codex of the Bible, Bishop Porfiry Uspensky "The Book of My Life" (1894). It contained a description of the journey through the holy places. The attention of the author of The Master and Margarita was attracted by a record dated March 29, 1844, that in the mountains of Bethlehem the fig trees "have just begun to open their leaves, although the fruits the size of an olive tree have already fallen on them." The bishop further noted that in the valleys the process of ripening of figs was much faster, so even 24 days before the trip to Bethlehem, on the road to Capernaum, he saw "much more developed fig trees." Consequently, Bulgakov could be sure that in the vicinity of Jerusalem, located in the Jordan Valley, there would be baccarat in the second half of April, when the action takes place.

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The scenes of the Yershalaim scenes were already quite ripe and Yeshua Ha Notsri and his only disciple could actually feast on them. This semblance of the Last Supper is recorded in the notes of Levi Matthew, which are read by Pontius Pilate: "There is no death ... Yesterday we ate sweet spring baccurots ..."

Bulgakov's position on the question of the origin of Christianity was closest to that taken in his "Life of Jesus" (1835-1836) by the German historian and theologian D.F. in the transmission of subsequent generations, his story has become a myth. From Strauss's book, Bulgakov wrote out the story that "the cause of darkness,

which Luke alone defines more precisely as an eclipse of the sun, could not have been a natural eclipse: at that time there was an Paschal full moon... The same thing happened to the sun at the time of the assassination of Caesar...>. Thus, as it were, it was confirmed that the true cause of the sudden darkness was most likely a thundercloud, as was also noted in the poem by Georgy Petrovsky: "A dark cloud hung and hid the height of azure." In The Master and Margarita, just before Yeshua's death, "a thundercloud rose menacingly and steadily from the west."

The very construction of the scene of the interrogation of Yeshua by Pilate in Bulgakov's novel is probably connected with the work of Strauss. The German historian believed that "generally speaking, the fourth evangelist ... very carefully developed the scene of interrogation with Pilate, to which he even gave a dramatic and almost theatrical character. So, for example, he notes that the Jews, in view of the approaching Easter, "did not enter the praetorium" to Pilate, so as not to "be defiled", and

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that although Jesus was brought to the praetorium, Nilat himself repeatedly "went out to the Jews for negotiations" and finally he himself "brought" Jesus out of the praetorium. However, our evangelist would undoubtedly have found it difficult to answer who told him, the evangelist, who was probably standing with other Jews in front of the praetorium, about what exactly Pilate was talking to Jesus while inside the praetorium. Bulgakov, like Strauss, tried to purge the primary data of the Gospels from later mythological layers. The historian doubted that the Roman procurator of Judea could demonstrate by washing his hands in front of the Jerusalem crowd that he had condemned an innocent man to a painful death. Strauss also criticized the version of the Gospel of Matthew about the prophetic dream of Pilate's wife, who asked her husband not to harm Jesus. According to the German historian, the story about the wife of the procurator of Judea simply repeated the legend about another prophetic dream - the wife of Gaius Julius Caesar, who urged her husband not to leave the house on the day when his murder happened. These unreliable, according to Strauss, episodes did not remain in the latest edition of The Master and Margarita. At the same time, Shyaraus considered the motives of hatred for Jesus reflected in the Gospels to be quite real.

crowns of the Jewish authorities, who saw in his teachings a dangerous competition - a strictly hierarchical Jewish religion, on which the local priesthood relied. The priests tried to present Jesus to the Roman procurator as a politically unreliable person and, according to the German historian, sought to prove that "politically dangerous moments are the popularity that Jesus enjoyed among the people, then attention

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the people with which he listened to the preaching of Jesus, and the honor that was shown to him by the people at the entrance to Jerusalem. In this respect, the gospel story is quite plausible historically.

All these motifs are preserved in The Master and Margarita. We note that the version of the greetings that the crowd allegedly shouted out when Yeshua entered Yerushalaim is present only in the official protocol compiled by the Sanhedrin, and is refuted by Ha-Nozri himself. The Bulgakov archive has preserved an extract from Heinrich Graetz's book "The History of the Jews", which notes "the complete unreliability of the message about the solemn entry into Jerusalem" of Jesus Christ, as well as a quote from the book of the French communist writer Henri Barbusse "Jesus against Christ" (1928): "I think that in reality someone passed, a little-known Jewish prophet who preached and was crucified." From the work of Barbusse, the city of Gamala also came to the novel as the birthplace of Yeshua Ha Notzri. The French writer, a convinced atheist, nevertheless admitted that Jesus existed, although later on his appearance was mythologized by the Gospels.

To create the Yerushalaim scenes of The Master and Margarita, Bulgakov made extensive use of the information reported by both the canonical Gospels and the Apocrypha. Of the latter, the most important in the work on the novel was the Gospel of Nicodemus. In the article of the Brockhaus and Efron Encyclopedic Dictionary "The Gospel of Nicodemus" it was noted that this work contained many materials related to Pontius Pilate. There was also a reference to the work of I. Ya.

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eva "Apocryphal tales about New Testament persons and events according to the manuscripts of the Solovetsky Library" (1890). Bulgakov, apparently, was familiar with the Encyclopedic Dictionary article and Porfiriev's book.

The first edition of The Master and Margarita told the story of Veronica, a widow who was healed by Yeshua and then gave him her handkerchief on the way to the place of execution. Porfiriev, with reference to the apocrypha "Asga Zapstogall" ("Acts of the Saints"), spoke in detail about Veronica: "When the Savior went to death on the cross, the wife from Jerusalem, Veronica, gave him her veil from her head to wipe off their sweat and blood. He returned the linen to her, but on it, as a token of His love, His face was imprinted. There is no doubt that here, of course, is the same Veronica, who in other legends is depicted as a bleeding wife who received healing from touching the Savior's robes. Veronica also figured in the Gospel of Nicodemus, and in the Latin legend about the death of Pilate, her story was directly connected with the fate of the procurator of Judea. Here the emperor Tiberius, who suffered from an incurable disease (according to the Gospel of Nicodemus, he had a "purulent scab" on his face that no doctor could cure), learns that "a doctor named Jesus appeared in Jerusalem," and sends followed by his close associate Volusian, but upon arrival he was informed that Pilate had already condemned Jesus to be crucified as a rebel of the people. On the way back, the close Tiberius meets Veronica, who talks about her healing and says that she has the image of Jesus on the canvas, seeing which Tiberius will immediately be healed. Volusian goes to Rome with Veronica, and

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the image of Jesus brings relief to Caesar. Tiberius is angry with Pilate, who condemned the innocent Jesus to death, summons the procurator to Rome and

wants to put him to death, but "Pilate, having learned about this, killed himself with his own knife. Pilate's body was thrown into the Tiber; but the Tiber did not receive him; then they threw it into other places, until they plunged it into one deep well, surrounded by mountains, where it is still located. It is possible that in the early stages of work on the novel, the writer intended to describe in more detail the further fate of Pontius Pilate, which led to a detailed development of the story of Veronica in the 1929 edition.

Then Woland on the Patriarchs told the writers about the fate of the Christian shrine - Veronica's handkerchief ("towel"), which allegedly lies on the seabed, where it fell "in 1204". Apparently, Bulgakov connected the history of the relic with the events of the Fourth Crusade, which ended with the capture of Constantinople by the Crusaders. Most likely, the chronicle of Robert de Clary "The Capture of Constantinople" served as a source here. This Latin monument

Russian literature in 1865 was translated into Russian as part of a gymnasium reader on the history of the Middle Ages. In "The Capture of Constantinople", in particular, it was said about the plundering of Christian shrines by the crusaders, which were kept in numerous churches of the city. Robert de Clary, who himself participated in the campaign, mentioned among other things a piece of canvas with the face of Christ imprinted on it. Elsewhere in the chronicle, there was a story about a shroud, on which the image of Jesus was allegedly also preserved. These relics, especially

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the first, the author of The Master and Margarita, in all likelihood, identified with the famous handkerchief of Veronica. After the capture of Constantinople, they, like many other Christian shrines, disappeared no one knows where. The only date that appears in de Clary's chronicle is 1203, the time when, according to the chronicler, the campaign began (in fact, in 1202) and the first assault and occupation of Constantinople by the crusaders took place. However, Bulgakov apparently soon found out that the sacking of the city took place only after the second attack, which followed in 1204, when Veronica's handkerchief, as a result of turbulent events, could indeed have ended up at the bottom of the sea. This is probably why the writer corrected the year 1203 in the draft to 1204, the correct date of death.

shrines. Nevertheless, in the final text of *The Master and Margarita*, the author of the novel abandoned the story of Veronica. Perhaps this was due to the desire to free the Yershalaim scenes from doubtful evidence of miracles allegedly performed by Jesus Christ. At the same time, many details dating back to the New Testament apoc reefs have been preserved. For example, Pontius Pilate, even in the latest edition, calls Yeshua Ga Nopri a great doctor and recalls a purulent ulcer on Tiberius' forehead.

In *The Master and Margarita* there are surprising echoes with the book of the famous Russian writer, poet and thinker Dmitry Sergeevich Merezhkovsky "Jesus the Unknown", published in Belgrade in 19532. Like Bulgakov, Merezhkovsky sharply criticized the mythological theory of the origin of Christianity: "What is "mythomania"? Pseudo-scientific form of relay

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hate towards Christ and Christianity, like convulsions of human entrails, spewing out this medicine or poison. "The world hates me because I testify of it that its deeds are evil" (Jo 7:7). That is why, on the very eve of the worst thing in the world - war, the world hated Him like never before. And it is only too understandable that every time, wherever they wanted to do away with Christianity, the "scientific discovery" that Christ is a myth was accepted with such enthusiasm, as if this was all they were waiting for. In "Jesus the Unknown," the constructions of the mythologists are characterized as an attempt "to steal the saved world from the Savior, to commit the second murder of Christ, the worst: in the first, on Golgotha, only His body was killed, and in this, the second, soul and body; in the first, only Jesus is killed, and in the second, Jesus and Christ... If this attempt succeeded, then the whole of Christianity—the Church itself, the Body of Christ—would crumble like clothes eaten by moths." In the first edition of *The Master and Margaret*, created in 1929, the "repeated" murder of Christ, which Berlioz and Bezdomny commit, claiming that he had never been in the world, was also illustrated by a concrete action. Ivanushka, at the instigation of Woland, stepped on the image of Jesus made in the sand, for which he was punished with insanity. Merezhkovsky in his book emphasized that since the death of Khri-

hundred and his Resurrection until 1932 exactly 1900 years passed, referring this event to 31-32 years. It was precisely such a period of time between the execution of Yeshua and modernity that Bulgakov outlined in one of the earliest drafts of the novel, three years before the appearance of "Jesus the Unknown". Merezhkovsky noted that the Gospels of Matthew, Mark

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and Luke indicate the time of the preaching of Jesus Christ from 4 to 6 months, but he believed that in reality these months contained a two-year interval, which the Gospel of John spoke of. At the same time, the author of Jesus the Unknown rejected the opinion of the famous physician and thinker, Nobel Peace Prize laureate Albert Schweitzer, who wrote The History of the Life of Jesus (1921), that the sermon lasted only a few weeks. In The Master and Margarita, the traditional year 35 was rejected from the very beginning and the action of the Yershalaim scenes was attributed to the year 29, which, following Schweitzer, reduced the preaching activity of Yeshua Ha-Notsri to weeks, not months. Merezhkovsky called Renan's "Life of Jesus" the "Gospel of Pilate" and sought to restore the "Gospel of Jesus" that would describe the true course of events. Bulgakov, on the other hand, wrote the ancient part of The Master and Margarita as a "gospel according to Woland" and named the corresponding chapter in the first edition of the novel. There were many more coincidences that must have amazed Bulgakov when he got acquainted with the text of "Jesus the Unknown". Both writers developed the thesis about Pilate's sympathy for Jesus, relying, in particular, on the Life of Jesus by the German theologian, one of the founders of the mythological school of Yes species, Friedrich Piraus. But even more surprising is the following coincidence. Merezhkovsky believed that during the interrogation of Jesus, Pilate felt bad "from the weather": "aches in the limbs, heaviness in the head and all over the body, now fever, then chills." This reinforces the procurator's unpleasant feeling that "Jesus' work is the most heinous" and the fear that his decision "justly" will cause up to

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the nose of the Jewish high priests to the emperor in Capri ("knew how dangerous a denunciation of "insulting majesty" could be for him"). Bulgakov's Pilate suffered from a terrible headache even in the very first version of the Yerushalaim scenes, written in 1929. Only there it is still called not by the mysterious Greek word hemikrania, but by its more familiar French equivalent - migraine. Bulgakov's Pilate, like Merezhkovsky's Pilate, hates Jerusalem and the Jews. Such a coincidence is not surprising, since all sources reported about the same in relation to the fifth procurator of Judea. Something else is more surprising. Merezhkovsky, citing data from Roman historians that Pontius Pilate committed suicide by opening his veins in a bath of water, suggested that the procurator, at the moment when he realized that the death sentence for Jesus was inevitable, saw "a terrible, as if unearthly boredom, perhaps the very one with which Pilate will look at the water, cloudy from the blood of dissolved veins. Already in the first edition of The Master and Margarita, after Kaifa's refusal to pardon Yeshua, Pilate "looked around, looked around the world and was horrified. There was no sun, no pink roses, no palm trees. A crimson thick was floating, and Pilate himself, swaying, dived in it, saw green algae in his eyes and thought: "Where is it taking me? .." After that, the procurator threatened the high priest with future misfortunes: the people of Yerushalaim will sip no small cup. At the same time, the procurator assured his interlocutor that "except perhaps the devil with horns ... a spiritual friend of all religious fanatics who hounded the great philosopher ..." could overhear them. Merezhkovsky wrote three years later: "The worst side

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Pilate turned his attention to the Jews, and they to him: for them he is "an uncircumcised dog", "an enemy of God and man", and for him they are a tribe of "lepers" or possessed. Ruling them is like ruling a nest of vipers. The same that subsequently such enlightened and merciful people of Rome as Titus, Vespasian and Trajan will feel - the desire to exterminate the entire Jewish tribe, to ravage

a nest of vipers, to destroy Jerusalem so that no stone remains on stone in it, to pass with a plow over that place and sprinkle salt on the ground where he stood so that nothing would grow on it - perhaps Pilate already felt this. Bulgakov, let me remind you, back in 1929 made extracts from Renan's "Antichrist" about the last campaign of Titus, which ended with the capture of Jerusalem in 70, which he used in subsequent editions of the novel to concretize Pilate's threats. Merezhkovsky believed that the course of the trial of the Sanhedrin and Pilate over Jesus was secretly observed by the high priest Ganan (Anna), father-in-law of Kaifa and the main destroyer of Jesus. Bulgakov, on the other hand, during the interrogation of Yeshua Ga-Nonri and the announcement of the verdict, Woland himself is secretly present.

The coincidences in the interpretation of the story of Jesus by the two writers are surprising, given that they occurred independently, as a result of independent comprehension of the testimonies of the sources. However, a number of specific coincidences with Merezhkovsky's book appeared in *The Master and Margarita* in the mid-1930s, probably under the influence of acquaintance with the Unknown Jesus. So, Merezhkovsky believed that instead of Judas Iscariot there was Judas from Keriot. That is how Bulgakov's hero began to be called in the second edition of *Yershalaim*

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ski scenes, created in the autumn of 1933. Judas of Kiriath appeared only in the final text of the novel. In "Jesus the Unknown," the cloud that covered the sky on the day of the trial and execution of Christ is described as follows: "Judging by the noon, as if midnight darkness of Golgotha that suddenly set in on that day, "darkness has come over all the earth" (Mk. 15, 35), — that morning the sun rose cloudy, ominous, as always before the southeast wind, khamzin... Just now the judges, leaving the chamber of judgment, looked at the sky, as they might have thought: on the first day of Easter, khamzin is an unkind sign "Worse than Black Yellow," they said in the people; it means: "The quiet, yellow devil of Khamzin is worse than the black devil of storms." Very high in the sky, the wind from the Arabian desert, which rushes almost to the ground and almost does not reach, drives clouds of intangible dust across the sky; only it crunches on the teeth, restricts breathing and inflames the eyes. Somewhere very far flashed, black Samum, Khamzin -

yellow, faint, but still terrible shadow. It spreads across the earth and sky, like smoke from a fire, a cloudy yellow haze, and a dull red, without rays, the sun hangs in it like a blood ball ... As if pre-temporal chaos and the End of the future passes across the face of the earth and the sky, an ominous shadow".

In 1938, a black-and-yellow cloud appeared in the text of the Yershalaim scenes: "A storm cloud rose menacingly and steadily across the sky from the west, obliterating the sun. Its edges were already seething with white foam, its black smoky belly was glowing yellow. On the roads leading to Yershalaim, driven by a suddenly rising wind, dusty pillars flew, spinning. Here, the cloud sent by Woland represents both the black sasum and its yellow shadow - khamzin, sim

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freeing the primal chaos and the near end of the suffering of Ieschul.

Quote from Goethe's "Faust: '...so who are you, finally?' - "I am part of that force that always wants evil and always does good" - came to Bulgakov's novel as an epigraph also from "Jesus of the Unknown". In the chapter "Beyond the Gospel" Merezhkovsky gives his own translation and the German original of this passage:

"The devil serves God in defiance of himself, as Mephistopheles, one of the very clever devils, once confessed to Faust:

I am part of that power

That always does good, desiring evil.

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Pe \$1e{5 4a\$ Voe5e u una 51e(\$ yes\$ Olie ssVay".

Still, he did not admit the main thing - that for him involuntary service to God is hell.

Russian communists, little devils, "anti-Christ", are serving Christ now, as no one has served for a long time. To remove the dust of centuries from the Gospel is a habit; make it new, as if written yesterday,

so "terrible" - "amazing" as it has not been since the first days of Christianity - this thing, the very thing I need now for the Gospel, the Russian communists are doing in such a way that it is better not possible, weaning people from the Gospel, hiding it, forbidding it, exterminating. If only they knew what they were doing, but they would not know their own completely. Only stupid little devils like these (smart, cunning in everything but this) can hope to destroy the gospel so that it disappears from people's memory forever. The real, big devil - the Antichrist - will be smarter: "Christ is like in everything."

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No, people will not forget the Gospels: they will remember - they will read it - we cannot even imagine with what eyes, with what surprise and horror; and what an explosion of love for Christ will be. Has it been like this since the days when He lived on earth? Maybe Russia will start the explosion - it will end the world.

Interestingly, in 1938, in the preparatory materials for The Master and Margarita, Bulgakov wrote exactly the text of the German original of Faust that is given in Jesus the Unknown. It is easy to make sure that the first line of the translation by Bulgakov and Merezhkovsky coincides, and the pronoun "I", which is missing from Goethe, is added. The German "51e15> would be more accurately translated as "always" or "permanently", THEN As "forever" is "her". However, Bulgakov, following Merezhkovsky, used the not so obvious "eternally" here, although bringing his translation closer to the literal following of the original: removing the adverbial phrase and translating "5415" twice as "eternally". By the way, in the chapter "Jesus and the Devil" Merezhkovsky gives the German text and his own translation of another phrase included in the epigraph to "The Master and Margarita": "Who are you?", which is very close to Bulgakov's.

The motives for turning to the gospel story were the same for the two writers: the triumph of state atheism in the USSR, the persecution of the church, the virtual ban on the Gospels, and the cultivation of the mythological school in the study of the origins of Christianity. It is interesting that the image of Pontius Pilate in Merezhkovsky and Bulgakov turned out to be almost identical. The author of "Jesus the Unknown" remarked: "Pilate would probably be very surprised, but maybe

would not be very happy if he found out about

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this future glory of his; I would probably be even more surprised if, having understood what "Christian" means, I knew that Christians would consider him theirs ... No, Pilate is not a "saint", but he is not a villain either: he, in the highest degrees, the average man of his time. "Behold, man!" — you could say about him yourself. Almost merciful, almost cruel; almost noble, almost vile; almost wise, almost mad; almost innocent, almost criminal; almost everything, and nothing at all: the eternal damnation of the "average people". Only Bulgakov endows his Pilate with much deeper pangs of conscience for what he has done. The author of *The Master and Margarita* borrows from Merezhkovsky some of the realities of the era, such as the mosaic in the praetorium, where the procurator conducts interrogation, or the centurion's camp chair, on which Aphranus sits during the execution. The procurator's order to untie Jesus' hands is also from Jesus the Unknown. But Bulgakov's Woland is very different from Merezhkovsky's devil. Fulfilling the requests and instructions of Yeshua is not a torment for him, and Woland grumbles rather to hide the fact that his goals, in fact, coincide with the goals of Yeshua. Merezhkovsky thought that restoring the true Gospel of Jesus meant believing in the God-man, beholding his Heavenly and Earthly faces, and beginning to live according to Christ. Therefore, the writer was convinced that the concealment of the canonical gospels by the authorities would only bring closer the future faith of the population of Russia in the true gospel, and thereby the achievement of Christian ideals on the scale of all mankind. The epilogue of *The Master and Margarita* is much more pessimistic: everything has returned to normal. Woland's visit and the Master's brilliant novel about Yeshua and Pilate are nothing

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changed in modern Moscow. And Ga-Nopri for

Bulgakov is rather not a God-Man, but simply a Chelo century.

It is possible that Bulgakov got acquainted with Merezhkovsky's book *Jesus the Unknown* through the mediation of the American journalist Eugene Lyons, United Press correspondent in Moscow in 1928-1934 and translator into English of the play *The Days of the Turbins*. In his book *Our Secret Allies. The Peoples of Russia* (1953), where, by the way, the expression "ропо \$oueysi\$" was used for the first time, which later became very popular, Lyons named Merezhkovsky among those Russians who made a significant contribution to world culture. American, probably, closely followed the work of Merezhkovsky and could well have a copy of *Jesus the Unknown*, the first edition of which appeared in Belgrade in 1932. In the diary of E.S. Bulgakova for documenting Bulgakov's meetings with Lyons on January 3, 8 and 15, 1934, during which an agreement was agreed upon and signed for the translation of *The Days of the Turbins*. During one of them, Bulgakov could also receive a copy of *Jesus the Unknown*.

The Yershalaim scenes of *The Master and Margarita* are a presentation of the early history of Christianity, very far from the canonical version of the Gospels. Yeshua Ga-Nopri, as the writer repeatedly emphasizes, is a man, not the Son of God. He does not perform the miracles reflected in the Gospels, and the miracle of the Resurrection does not happen to him. The question arises about Bulgakov's attitude to Christianity and faith in God in general, taking into account that such a free interpretation of the gospel story would hardly have allowed himself

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an orthodox Christian is Orthodox, Catholic, and even a representative of one of the many Protestant denominations.

The position of the author of "The Masters of Margaret" in the matter of faith has repeatedly changed throughout his life. On March 25, 1910, Bulgako's sister Nadya wrote in her diary: "Now about religion... No, I feel that I can't do it yet! I can't write yet. I'm not a hypocrite, as Misha says. I'm an idealist, an optimist... I don't know... - No, I haven't solved everything yet, I can't write. And these disputes, where is Ivan

Pavlovich (Voskresensky, the second husband (since 1918) of the mother of the writer V. M. Bulgakova. - B.S.) and Misha defended the theory of Darwin and where I was completely on their side - is this not a recognition on my part, is not that I had already spoken out loud, about which I was silent even to myself, that I answered Misha to his question: "Christ is God, in your opinion?" - "Nem" .. I'm afraid to decide how Misha is (later note: disbelief. - B.S.) ". In 1940, she summed up the controversies of those years, sanctified by the names of Charles Darwin and Friedrich Nietzsche (1844-1900), as follows: "1910 Misha did not fast this year. Finally, apparently, he decided for himself the question of religion - unbelief. Passionate about Darwin. Finds support from Ivan Pavlovich>. Since this entry was made by Nadya shortly after the death of Bulgakov, with whom she often spoke in the last months of her life, her sister got the impression that the writer died an unbeliever (he was not buried) and that the decision on the issue of faith, adopted in 1910, was over. telny. In fact, in relation to religion, Bulgakov still had to go through a complex evolution. After the war and revolution, he probably

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nod by the weight of the trials experienced and the suffering of people seen with his own eyes again returned to faith. On October 26, 1923, the writer confessed in a diary with the characteristic title "Under the Heel": "This hour I looked at The Last of the Mohicans, which I recently bought for my library. What charm in this old sentimental Cooper. There David, who sings psalms all the time, made me think about God.

Maybe the strong and brave don't need it, but it's easier for people like me to live with the thought of it. My illness is complicated, protracted. I am all broken. It can prevent me from working, that's why I'm afraid of it, that's why I hope in God."

Obviously, in the passionate prayer of Elena Turbina in the novel The White Guard, written in the first half of the 1920s, Bulgakov's newfound faith in God was expressed. However, apparently, soon his views underwent a radical turn. In a letter to the Government dated March 28, 1930, the author of The Master and Margarita, who had just destroyed a draft of the first

daction of the novel, pointed to "black and mystical colors (I am a MYSTICAL WRITER), which depict the countless ugliness of our life, the poison that impregnates my language, deep skepticism about the revolutionary process taking place in my backward country, and the opposition his favorite and great evolution, and most importantly, the image of the terrible features of my people, those features that, long before the revolution, caused the deepest suffering of my teacher M.E. Saltykov-Shchedrin. Here the words about himself as a "mystical writer" are placed in a clearly ironic context, that,

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would, of course, be unthinkable for a true mystic. Also in the play "Adam and Eve", written in 1951, the playwright seems to deny the existence of God: as a result of the catastrophe, only the opportunistic writer Donut-Nepobeda, who previously collaborated with Bulgakov's ardently unloved "Godless", came to believe. Let us recall that on January 5, 1925, in his diary, the writer spoke very unflatteringly about this glorious magazine, linking its content with the predominance of Jews among the employees. Donut calmly returns to official atheism, when the danger has passed, the world revolution has won, and life has returned to its former course. Much more sympathetic to Bulgakov, the character of Adam and Eve, the reformed hooligan Marquizov, amazed at the spectacle of the death of Leningrad, on the contrary, renounces faith in God:

"Marquis. Look out the window, citizen, and you will see that there is not the slightest god. Here is the right thing.

Donut. Well, who, if not a formidable god, while he rallied the sinful earth?

Marquises (weakly). No, it was gas that was let in and the USSR was crushed for communism ... "

Apparently, the upheavals of the late 1920s, associated with the "year of the great turning point" - 1929, when not only did they finish off the neo, but also Bulgakov was deprived of the opportunity to publish, and all his plays were removed from the repertoire, turned away the author " Masters and Margarita "from God, who failed to protect from life's misfortunes in the face

omnipotent communist state.

In 1940, shortly before his death, Bulgakov spoke of "eternal questions" in a conversation with his friend.

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playwright Sergei Yermolinsky. Bulgakov's reflections are reproduced in the memoirs of the latter:

"- If life fails for you, remember, death will succeed for you ... Nietzsche said this, I think, in *Zarathustra*. Pay attention - what an arrogant Th fluff! I sometimes imagine that death is a continuation of life. We just cannot imagine how this happens. But somehow it happens... I'm not talking about the afterlife, I'm not a churchman and not a theosophist, God forbid. But I ask you: what will happen to you after death, if life is not successful for you? Stupid Nietzsche..." He sighed ruefully. — No, I seem to be completely bad for talking about such abstruse things... Is it me?...>

Here the author of *The Master and Margarita* explicitly rejects church Christianity, the afterlife and mysticism. Posthumous retribution cares for him only in the form of enduring glory. Bulgakov, almost all of whose main works were never published during his lifetime, was afraid that after his death oblivion might await him, and what he had written would sink into obscurity, never reaching readers (and viewers).

What and how Bulgakov believed in is not completely clear even today, when, probably, all the evidence in this regard has already been made public. In 1967, the third wife of the writer E. S. Bulgakov recalled: "Did he believe? He believed, but, of course, not in the church way, but in his own way. In any case, lately, when I was sick, I believed - I can vouch for this. It cannot be ruled out that Bulgakov believed in Fate or Fate, inclined towards deism, considering God to be only the first impulse of being, or dissolved Him in nature, like pantheists. However, a follower of hri

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The author of *The Master and Margarita* clearly did not exist as a specific confession, which was reflected in the novel. I will add that, according to his will, Bulgakov was cremated after his death, which is not very befitting of an orthodox Christian. Mikhail Af Nasyevich was not buried in the church, which, however, in the conditions of persecution of religion, was not so easy to do. Nevertheless, Bulgakov managed to create one of the most outstanding descriptions in world literature of the story of Jesus as the bearer of the highest moral ideal and Pilate, as the ruler, doomed all his life to repent for a moment of weakness - the execution of the sympathetic creator of the doctrine of good people.

Application

Brief creative history of the novel "The Master and Margarita"

For the first time the novel "The Master and Margarita" was published in: Moscow, 1966, No. 11; 1967, No. 1. Bulgakov dated the start of work on *The Master and Margarita* in different manuscripts either 1928 or 1929. Most likely, the conception of the novel dates back to 1928, and work on the text began in 1929. According to the preserved receipt, on May 8, 1929, Bulgakov handed over to the Nedra publishing house the manuscript of *Furibunda* under the pseudonym "K. Tugay" (obviously, the pseudonym went back to the names of the princes in the story "Khan's fire"). This is the earliest known date for the work on *The Master and Margarita*. However, it can be assumed that the novel was started a few months earlier. A report from an unknown OGPU informant dated February 28, 1929 has been preserved, where, obviously, it is about the future "Master and Margarita": "I saw Nekra's owl, she told me that M. Bulgakov wrote a novel that he read in a certain society, there he was told that they would not let him through in this form, since he is extremely sharp with attacks, then he remade it and thinks of publishing it, and in the original version to let it go as a manuscript to the society, and this at the same time as publishing it in a form curtailed by censorship ". Probably, in the winter of 1929, only separate chapters of the novel were written, which were distinguished by even greater political acuteness than the surviving fragments of the early edition. Possibly, the "Furi Bunda Mania" given to "Nedra" was already a softened version of the original text. Bulgakov's intention to put the manuscript of the novel into samizdat is also plausible. From a letter from an unknown reader that he received

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read on March 9, 1956, it is known that in handwritten and typewritten lists circulated among the interested public "The Cabal of the Holy One", "Heart of a Dog" and "Fatal Eggs" with a version of the finale not printed in the collection "Nedr". It is possible that it was the signal of the agent of the punitive organs that ultimately thwarted the publication of the Furibunda Mania. In the first edition, the novel had variants of titles: "The Black Magician", "The Engineer's Hoof", "The Juggler with a Hoof", "The Son of V (eliar?)", "Tour (Woland?)". The first edition of the novel was destroyed by the author on March 18, 1930, after receiving the news of the ban on the play "The Cabal of Saints". Bulgakov reported this in a letter to the Government on March 28, 1930: "And personally, with my own hands, I threw a draft of a novel about the devil into the stove ... › Work on the text was resumed in 1951. Rough sketches were made for the novel, and Margarita and her nameless companion, the future Master, already figured here. At the end of 1952 or the beginning of 1935, the writer began again, as in 1929-1930, to create a plot-complete text. On August 2, 1933, he reported to his friend the writer Vikenty Veresaev (Smidovich): "The demon was pouring into me ... all the time. Already in Leningrad and now here, suffocating in my small rooms, I began to dirty page after page again that novel of mine, destroyed three years ago. For what? Don't know. I indulge myself! Let it fall into Letu! However, I'll probably give it up soon." However, Bulgakov no longer abandoned the novel and, with interruptions caused by the need to write commissioned plays, dramatizations and scripts, continued to work on the novel almost to the end of his life. The second edition of The Master and Margarita, which was created until 1956, had the subtitle "Fantastic novel" and title options: "The Grand Chancellor", "Satan", "Here I am", "Hat with a Feather", "Black Theologian", "He Appeared", "The Foreigner's Horseshoe", "He Appeared", "The Advent", "The Black Magician" and "The Counselor's Hoof".

"The third edition of the novel, begun in the second half of 1936 or 1937, was originally called

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"The Prince of Darkness", but already in the second half of 1937 the now well-known title "The Master and Margarita" appeared. In May-June 1938, the plot-completed text of the novel was reprinted for the first time. The author's editing of the typescript began on September 19, 1938, and continued intermittently almost until the writer's death. Bulgakov stopped it on February 13, 1940, less than four weeks before his death, at the phrase of Margarita: "So, it means that the writers are following the coffin?" The fabulous Bulgakov novel is a complete thing. Only a few minor inconsistencies remain, such as the fact that in chapter 13 it is stated that the Master is clean-shaven, and in chapter 24 he appears before us with a beard, and long enough, since it is not shaved, but only trimmed. The presence of a beard, by the way, enhances his resemblance to Yeshua. In addition, due to the incomplete editing, part of which was preserved only in the memory of the writer's third wife, E. S. Bulgakova, and also due to the loss of one of the notebooks, where she entered Bulgakov's last corrections and additions, the fundamental uncertainty of the text remains, from which each of the publishers is forced to get rid of in his own way. For example, the biography of Aloisy Mogarych was crossed out by Bulgakov, and its new version was only rough outlined. Therefore, in some editions of The Master and Margarita, it is omitted, while in others, for the purpose of greater plot completeness, the crossed-out text is restored.

In general, due to the incompleteness of the writer's work on the novel, it is in principle impossible to recreate the canonical text of the great novel. Each textologist, in accordance with his own ideas, will recreate the unfinished passages of the last version of the text, using fragments of earlier versions. It is not possible to unambiguously formalize this process due to the lack of clear instructions from Bulgakov himself. Therefore, at least three posthumous editions of The Master and Margarita already exist, and their number can easily increase if

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New textual scholars will take up the preparation of new publications of the novel.

As early as October 23, 1937, E. S. Bulgakova noted in her diary: "M.A., because of all these affairs for strangers and her

the libretto begins to ripen the thought - to leave the Bolshoy theater, straighten out the novel ("The Master and Margarita"), present it upstairs. Thus, the novel was recognized as the main business of life, designed to determine the fate of the writer, although Bulgakov was far from sure about the prospect of publishing the novel. Before completing the reprinting of the text, he wrote to E. S. Bulgakova in Lebedyan on June 15, 1938: "I have 327 typewritten pages (about 22 chapters) in front of me. If I'm healthy, the correspondence will end soon. The most important thing will remain - the author's proofreading, large, complex, attentive, possibly with rewriting of some pages.

"What will happen?" - you ask. Don't know. You will probably put it in a bureau or in a closet where my dead plays lie, and sometimes you will think about it. However, we do not know our future.

I have already done my judgment on this thing, and if I manage to raise the end a little more, I will consider that the thing deserves proofreading and being put into the darkness of the box.

Now I am interested in your court, and whether I will know the court of readers, no one knows.

My respected scribe (sister E. S. Bulgakova O. S. Bokshanskaya. - B. S.) helped me a lot in making my judgment about the thing the most strict. Over the course of 327 pages, she smiled once on page 245 ("Glorious Sea ...") (meaning the episode with the employees of the Spectacular Commission, who are constantly singing in chorus under the direction of Koroviev-Fagot "Glorious Sea, sacred Baikal ... - B.S.). Why that made her laugh, I don't know. I'm not sure that she will be able to find some main line in the novel, but I'm sure that the complete disapproval of this thing on her part is guaranteed. Which was expressed in the enigmatic phrase: "This novel is your private affair."

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lo"(?!). Probably, by this she wanted to say that it was not her fault ... I began to feel bad and if it were, for example, today and yesterday, then my departure would hardly take place (to Lebedyan. - B.S.) I didn't want to write to you about it, but you can't not write. .. Oh, Cook, you can't see from afar what the last sunset romance did to your husband after a terrible literary life. Probably Bulgakov, himself a doctor by training, already felt some symptoms of a fatal disease - nephritis.

rosclerosis, which killed his father, A.I. Bulgakov, and later struck the writer himself. It is no coincidence that a dramatic note was made on one of the pages of the manuscript of the novel: "Finish before you die!" Subsequently, E. S. Bulgakova recalled that back in the summer of 1932, when they met again after not seeing each other for almost twenty months at the request of her husband E. A. Shilovsky, Bulgakov said: "Give me your word that I will die I'll be in your arms." If we imagine that this was said by a man of less than forty years old (in fact, then Bulgakov was already 42 years old. - B.S.), healthy, with cheerful blue eyes, beaming with happiness, then, of course, it looked very strange. But. And I, laughing, said: "Of course, of course, you will die at my place..." He said: "I am speaking very seriously, swear. And as a result, I swore. And when later, starting from the year 55, for some reason he began to remind me of this oath, I was worried and worried. I tell him: "Well, let's go, let's go, let's go to the clinic, maybe you don't feel well?" We did tests, x-rays; everything was very good. And when the 39th year came, he began to say: "Well, my last year has come." And this is what he usually said to the audience. I had a small circle of friends, but a very good, very interesting circle. These were artists — Dmitriev Vladimir Vladimirovich, Williams Petr Vladimirovich, Erdman Boris Robertovich. It was the conductor of the Bolshoi Theater Melik-Pangaev, it was Yakov Leonidovich Leontiev, the director (actually the deputy director. - B.S.) of the Bolshoi Theatre. All of them from seven

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yami, of course, with their wives. And my sister Olga Sergeevna Bokshanskaya, secretary of the Art Theatre, with her husband Kaluzhsky, several artists of the Art Theatre: Konsky, Yanshin, Raevsky, Pilyavskaya. It was a small circle for such a person as Mikhail Afanasyevich, but they met with us almost every day. We were sitting merrily at our round table, and Mikhail Afanasyevich got into the habit of suddenly, in the midst of the merriment itself, saying: "Yes, it's good for you, you will all live, but I will soon die." And he began to talk about his impending death. Moreover, he spoke before in comic, humorous tones that I was the first to laugh. And everything was behind me, because it was impossible to resist. He showed it not at all as a tragedy, but emphasized all the funny that can accompany such a moment. And we are all so accustomed to these stories that, if only some new person came across, he looked at us with amazement. And we all thought

that this is just one of the themes of Bulgakov's funny stories, he looked so healthy and full of life. But he really fell ill in the 39th year. And when it turned out that he fell ill with nephrosclerosis, he accepted it as something inevitable. As a doctor, he knew the course of the disease and warned me about it. He didn't go wrong with anything. It was very bad that the doctors, the best doctors in Moscow, whom I called to see him, did not spare him at all. Usually they told him: "Well, Mikhail Afanasyevich, you are a doctor, you yourself know that this is incurable." It's cruel, I guess you shouldn't say that to a sick person. When they left, I had many hours to persuade him to believe me, not them. Make him believe that he will live, that he will survive this terrible disease, will overcome it. He began to hope again. During his illness, he dictated to me and corrected *The Master and Margarita*, a piece that he loved more than all his other pieces. He wrote it for twelve years. And the last corrections that he dictated to me were made in the copy, which is in the Lenin Library. With these amendments and additions

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Deciphered Bulgakov

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It can be seen from the nii that his mind and talent have not weakened in the least. These were brilliant additions to what had been written before.

When, at the end of his illness, he had already almost lost his speech, sometimes only the ends or beginnings of words came out of him. There was a case when I was sitting next to him, as always, on a pillow, on the floor, near the head of his bed, he let me know that he needed something, that he wanted something from me. I offered him medicine, drink - lemon juice, but I clearly understood that this was not the point. Then I guessed and asked: "Your things?" He nodded with a look that was both "Yes" and "no." I said: "Master and Margarita"? He, terribly delighted, made a sign with his head that "yes, it is." And he squeezed out two words: "so that they know, so that

knew."

Apparently, in the 1930s, Bulgakov somehow had a presentiment of his death, and therefore he realized *The Master and Margarita* as the "last sunset" novel, as a testament, as his main message to mankind. Here, like Bulgakov's table talk about death, recorded by E. S. Bulgakova, the tragic fate of the Master, doomed to end his earthly life soon, the painful death on the cross of Yeshua Ha-Nozri does not look so hard and hopeless for the reader in combination with for real

sparkling humor of Moscow scenes, with grotesque images of Behemoth, Koroviev-Fagot, Azazello and Gella. But the main thing for Bulgakov was the original synthetic philosophical concept contained in the novel and sharp political satire, hidden from the eyes of censorship and unfriendly readers, but understandable to people really close to Bulgakov. His relationship with O. S. Bokshanskaya was far from simple, which is why the writer expressed fear that she would treat *The Master and Margarita* disapprovingly and would not be able to understand the main idea of the novel. Probably, Bulgakov did not rule out that the political allusions contained in the novel "*The Master and Margarita*", as well as in the stories "*Fatal Eggs*" and "*The Heart of a Dog*", would bring him

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trouble. Regarding the "*Fatal Eggs*", in Bulgakov's diary, in an entry on the night of December 28, 1924, after reading the story on "*Nikitinsky Subbotniks*" (the author assessed the audience gathered there sharply negatively), fear was expressed: all these exploits "to places not so remote." Probably, Bulgakov sometimes had the same fears about *The Master and Margarita*, which was reflected in the ironic phrase addressed to his sister-in-law: "She is not to blame." Bulgakov destroyed some of the most politically transparent parts of the novel in the early stages of his work. For example, on October 12, 1933, E. S. Bulgakova noted that after receiving news of the arrest of his friend, playwright Nikolai Robertovich Erdman and parodist Vladimir Zakharovich Mass, "for some satirical fables" "Misha frowned" and at night "burned part of his novel". However, even in the latest edition of *The Master and Margarita*, there are still enough sharp and dangerous passages for the author. The first and only reading of the novel for close friends took place on April 27, May 2 and May 14, 1939, in three installments.

The Master and Margarita is a satirical, philosophical novel, and in the Yerushalaim scenes it is also epic. At the same time, this is an urban novel, which has become a grandiose monument to Moscow, many of whose buildings and streets in our minds are now associated with Bulgakov's novel. The paradox, however, lies in the fact that Bulgakov himself could not fall in love with Moscow until the end of his life, preferring his native Kyiv. This is recorded, in particular, in the diary entry of Bulgakov's sister Nadezhda about the meeting with her brother on January 7, 1940, already during his terminal illness:

vyatsya (Moscow contralto) "(it is clear that Bulgakov still liked the specific South Russian dialect that was characteristic of the Kyiv of his youth). Perhaps that is why the Moscow landscapes in the novel are drawn with some irony, and the Muscovite heroes are satirical or humorous characters.

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Bulgakov died on March 10, 1940. Three weeks before his death, on February 13, he dictated corrections to the text of his sunset novel to Elena Sergeevna for the last time.

Genre uniqueness does not allow one to define Bulgakov's novel unambiguously. This was very well noted by the American literary critic M. Kreps in his book "Bulgakov and Pasternak as novelists: an analysis of the novels *The Master and Margarita* and *Doctor Zhivago*" (1984): "Bulgakov's novel for Russian literature is indeed highly innovative, and therefore not easily given in the hands. As soon as the critic approaches it with the old standard system of measures, it turns out that some things are right, and some things are not at all right. The dress of the Menippean satire, when tried on, well covers some places, but leaves others bare; the Proppian criteria of a fairy tale are applicable only to individual events, which are very modest in terms of their specific gravity, leaving almost the entire novel and its main characters overboard. Fiction runs up against pure realism, myth against scrupulous historical authenticity, theosophy against demonism, romance against clownery. If we add that the action of the Yerushalaim scenes of *The Master and Margarita*, the Master's novel about Pontius Pilate, takes place within one day, which satisfies the requirements of classicism, then we can say with confidence that in Bulgakov's novel almost all genres and literary trends existing in the world. Moreover, the definitions of Bulgakov's novel as a symbolist, post-symbolist or neo-romantic novel are quite common. In addition, it is quite possible to call it a post-realist novel, since Bulgakov builds novel reality, not excluding contemporary Moscow chapters, almost exclusively on the basis of literary sources, and infernal fantasy is deep

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boko penetrates the Soviet way of life. According to the definition of the British researcher of Bulgakov's work, J. Curtis, given in her book "The Last Bulgakov Decade: The Writer as a Hero" (1987), "The Master and Margarita" "has the property of a rich deposit, where many as yet undiscovered minerals lie together. Both the form of the novel and its content make it stand out as a unique masterpiece; it is difficult to find parallels with him both in Russian and in the Western European literary tradition. The prominent Russian thinker Mikhail Mikhailovich Bakhtin, whose theory of the menippea was often used to interpret The Master and Margarita, having read the text of Bulgakov's novel for the first time in the autumn of 1966, spoke about it in a letter to E. S. Bulgakova on September 14, 1966: "I am now all inspired by The Master and Margarita. This is a huge work of exceptional artistic power and depth. Personally, it is very close to me in its spirit. Indeed, Bulgakov's novel largely corresponded to the characteristics of Menippean satire (the founder of the genre was the ancient Greek poet of the 3rd century BC Menippus), which was so close to the research interests of M. M. Bakhtin. Bulgakov's novel is a menippea insofar as it combines the funny and the serious, philosophy and satire, parody and magical infernal fantasy, and the carnivalization of reality, so much appreciated by M. M. Bakhtin, culminates in a black magic session at the Variety Theatre.

Reviews about "The Master and Margarita"

P.S. Popov - E.S. Bulgakova, December 27, 1940: "I am still under the impression of the novel. I read the first part, ending with the bartender's visit to you. Dm. Shervinsky (so, obviously, Professor Kuzmin was called in one of the intermediate versions of the last edition of the novel, which Popov read and which has not reached us. —

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B.S.). I didn't even expect such brilliance and diversity: everything lives, everything is intertwined, everything is in motion - now diverging, then again converging. Knowing the novel bit by bit, I have not yet felt the general composition, and now, when reading, the coherence of the parts is striking: everything is fitted and fits into one another. You follow everything, the true reality, although the main elements are fantasy. One of the most real characters is a cat. Whatever he says, no matter how he moves his paw, he will give you a ruble. How he beat up Uncle Berlioz in Kyiv - he put on his glasses and looked at his passport in the most attentive way. Laughed and most of all at the singing in the branch in Vagankovsky lane. After all, I feel and hear how suddenly, for no reason at all, as if by agreement, they begin to yell harmoniously. And words are a charm: glorious sea, sacred Baikal! I see a truck picking them up - and they are all theirs. In M. A.'s invention there is a striking grip - consciously or unconsciously, he reached the very heights of comicality. Modern aesthetics (Bergson (here we are talking about the work of the French philosopher Nobel Prize winner in literature Henri Bergson on "Laughter" (1899-1924. - B.S.), etc.) say that the main spring of laughter is something comic a feeling that is evoked by automatic movement instead of organic, living, human movement, hence Hoffmann's inclination towards automata. And here is M.A.'s laughter at everything automatic and therefore absurd - at the center of many scenes of the novel.

The second part is a charm for me. I did not know this at all - there are new characters and relationships - after all, Margarita the Sorceress is you, and Misha introduced himself. And I thought of a new title. that the Master and Margarita mean Woland and his girlfriend. Although at first I read it in one gulp, but now I decided to start the 2nd part after a pause, having prepared myself and rethought the first part.

I would also like to note that fleeting scenes, so to speak, minor episodes are also full of artistic meaning. For example, the return of Ryukhin from

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hospitals; description of nature and surroundings from the point of view of shaking on a truck, reflections at the monument to Pushkin - everything is exceptionally expressive.

I thought our carpenter's cellar

(meaning Popov's apartment at 10/28 Plotnikov Pereulok. - B.S.) Misha tore it out of his notebook so energetically, angry with me for something. This may be so, but Misha removed this place, of course, for another reason - after all, Misha used our cellar to describe the Master's apartment (also, according to L. E. Belozerskaya, expressed in her memoirs, Popov's carpenter's apartment and A. I. Tolstoy served as a prototype of the Master's cellar in the final text of *The Master and Margarita* – B.S.). And the blockage of books on the windows, the painted floor, the pavement from the gates to the windows—he transferred all this into the novel, but it was impossible to doubly give the cellar. In a word, I give up my former apartment.

But here, if you like, is the sad side. Of course, printing is out of the question. The ideology of the novel is sad, and you can't hide it. The craftsmanship is too great, it still shines brighter through it. And he deepened the gloom even more, in some places he not only did not veil, but put dots over +. In this respect, I would compare it with Dostoevsky's "Demons". In Dostoevsky, too, one is struck by a gloomy reactionary attitude—an unconditional anti-revolutionary attitude. "Demons" also captivate me with their artistic beauties, but you can't throw words out of a song - and the ideology is extreme. And Misha is just as sharp. But you can't complain. The writer writes according to his own inner feeling - if the ideology of "Demons" were removed, it would not be so expressive. It only seemed to me mistakenly that Misha's everything was more smoothed out, balanced - what a mess! In this regard, the less they know about the Roma, the better. Ingenious craftsmanship always remains

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brilliant skill, but now the novel is unacceptable. It will take 50-100 years. But just as Gorky's diaries are guarded, so every line must be guarded here too - in connection with the extraordinary literary value. You can directly learn the Russian language from this work.

Archbishop John of San Francisco (Shakhovskaya).
Metaphysical Realism (The Master and Margarita) (1967) (this article is a preface to the first Paris edition of Bulgakov's novel):

"Complex, with a branching, pluralistic theme, the novel *The Master and Margarita* is built in the key

fiction, sharp satire and clever Russian irony. In the main structure of this novel, we see the strange love of Margarita, a certain feminine principle (perhaps, mysteriously personifying Russia?), For a writer as mysterious as she, and eventually blurred into the distance, if not light, then peace, a writer, Master. His skill, hidden from the reader, was obviously so high and pure that he could not help but end up in a psychiatric hospital for a medical examination.

The key theme of the book, the love of the Master and Margarita, passes through a strange, lunar, non-solar streak in the narrative and does not avoid the incredible adventures that took place in Moscow and Russia; she, too, falls into the pandemonium of ghostly humanized evil spirits and tragically chaotic, half-humanized and fooled by evil, citizens involved in its game ...

What Bulgakov's pages say about the Savior and Pilate is not historically accurate. The evil force, in its own way, resurrects the gospel events, where it was defeated. But even through this inaccuracy and bias of the gospel plan, the main tragedy of mankind is surprisingly clearly visible: its semi-goodness, embodied in the Roman procurator Pontius Pilate. Woland - head

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The real power of evil could not completely distort the Face of Christ, just as he was unable to hide the great reality of the existence of Christ Jesus. This truth was revealed to the atheists of Moscow like thunder from heaven. These writers who did not believe in the existence of Christ at the Moscow Patriarch's Ponds saw the reality of His existence, simultaneously with the manifestation of an evil force. The eldest of them, a hardened leader of writers, who was completely in the power of evil, but did not understand this at all, was destroyed with lightning speed. And the other, a young poet, not yet completely corrupted by official ideology, having gone through a lifelong catastrophe, a great collapse, eventually moved from the optimistic camp of self-satisfied builders of imaginary realism to the main camp of Russian people, who understand that there is something more than materialism, and through the sufferings of those who purify life.

The drama of the book is not true goodness. In the midst of this fantasmagoria of ideocratic and philistine imaginary goodness, Evil is in charge. I write the word Evil here with

capital letter, not because it deserves it, but because here it deserves such an underline. Numerous, tragically funny and absurd, these tricks of evil, merging with the life of people, fooling mankind. This metaphysical problem, usually hidden in society, Bulgakov gave, in the conditions of the Soviet Union, a convenient satirical form, which can be called metaphysical realism. The author, of course, had to put this great realism of his own on the Procrustean bed of a small, philistine "realism", turning into buffoonery, in order to make his idea at least a little accessible to people.

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Boris Sokolov

BULGAKOV DECODED THE
MYSTERIES OF THE "MASTER AND MARGARITA"

Published in the author's edition

Art editor S. Gruzdev Computer layout A.
Kolesnikov Proofreader O. Stepanova

LR No. 065715 of 03/05/1998. Yauza Publishing House LLC 109507,
Moscow, Samarkand boulevard, 15

For correspondence: 127299,
Moscow, st. Clara Zetkin, 18, office 5 Tel.: (095) 745-58-23

OOO Publishing House Eksmo
127299, Moscow, st. Clara Zetkin, 18/5. Tel.: 411-68-86, 956-39-21. Note glade: mmmm.exto.gi E-tai:
io@exto.gi

Signed for publication from finished montages on 12/23/2005. Format
84x108 1/3>. Garamond headset. Offset printing. Boom. type. Conv. oven I. 31.92.
Add. circulation 15100 copies.

Zach. No. 1438.

Printed in full compliance

with the quality of the provided transparencies at OJSC
"Mozhaisk Printing Plant". 143200, Mozhaisk, st. Mira, 93.